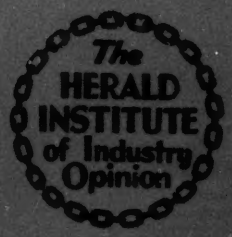
JANUARY 19, 1952

MOTION PICTURE HERALD

The HERALD INSTITUTE —FIRST REPORTS ON INDUSTRY PROBLEMS



REVIEWS *(In Product Digest)*: THE WILD NORTH, MEET DANNY WILSON, JUST THIS ONCE, HERE COME THE NELSONS, HAREM GIRL, BONNIE PRINCE CHARLIE, PALS OF THE GOLDEN WEST

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company.*

THE TRADE IS TALKING ABOUT...

Robert Taylor
Deborah Kerr

The new nation-wide "QUO VADIS" openings that top "GWTW" and the extended engagements that roll merrily along.

Robert Taylor
Denise Darcel

The "WESTWARD THE WOMEN" openings, nationally, that are doing 124% of "Go For Broke!" business.

Clark Gable
Ava Gardner

The unprecedented campaign to launch "LONE STAR" in a state-wide Texas celebration that will echo through the nation, a new high in high-powered showmanship.

James Mason
Ava Gardner

The fine reception for "PANDORA AND THE FLYING DUTCHMAN" (*Technicolor*) in its first openings, duplicating its success in New York where it is in its 2nd month.

Robert Taylor
Elizabeth Taylor
Joan Fontaine

The most exciting news since "QUO VADIS", the first reports of "IVANHOE" (*Technicolor*) the new industry Giant, secretly previewed in California and "coming in the Fall to top them all."

Janet Leigh
Peter Lawford

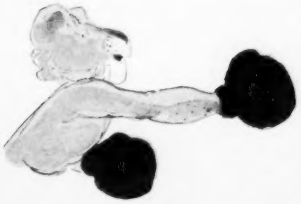
The comedy, "JUST THIS ONCE", that Walter Winchell hails as "a click sleeper", which is convulsing preview audiences on both coasts.

Stewart Granger
Cyd Charisse

The sock ad campaign in color reaching 160 million readership for "THE WILD NORTH" (*Ansco color*), "The King Solomon's Mines of 1952."

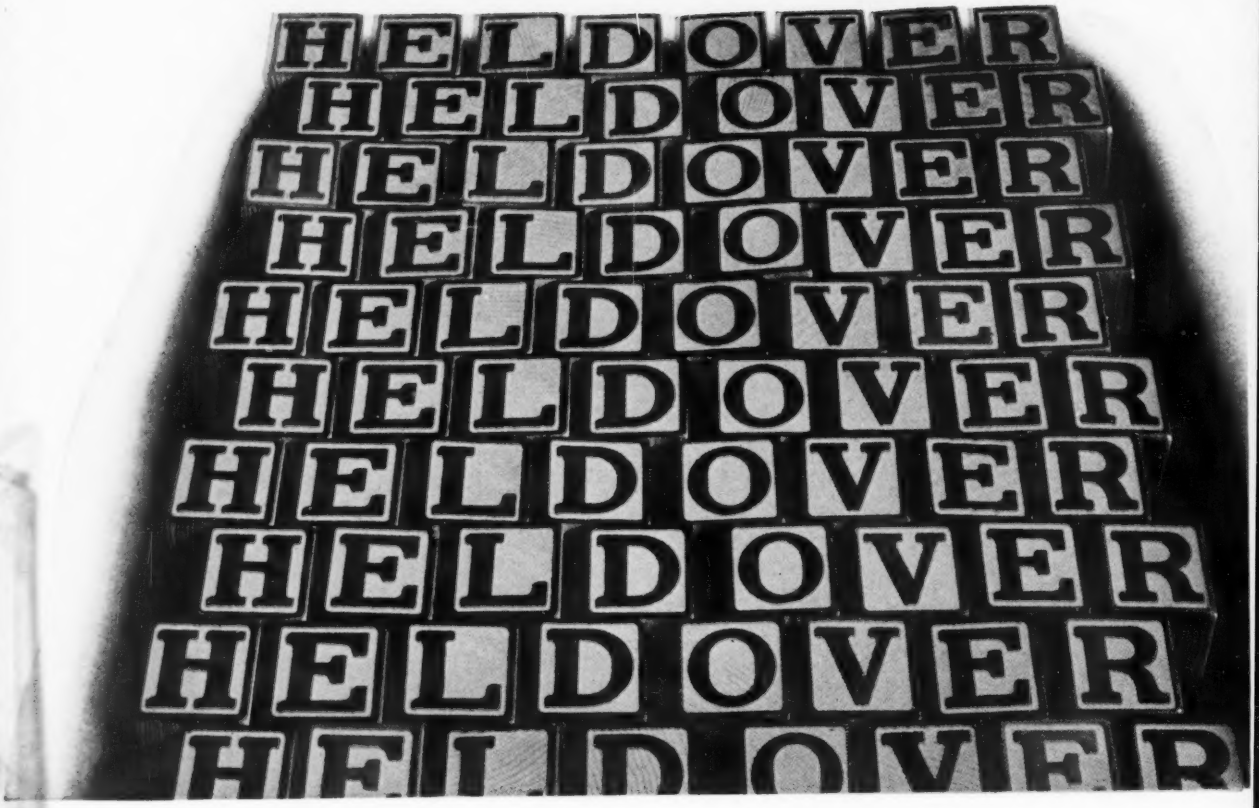
M-G-M's Prize Musicals

The way M-G-M keeps up its reputation for musical leadership with such coming Technicolor tune-toppers as "Singin' In The Rain", "The Belle of New York", "The Merry Widow", "Skirts Ahoy!", "Lovely To Look At" and others.



The way Leo keeps in there punching, with his studio activities full blast and his national showmanship at its hardest-hitting high!

Please! In all newspaper ads: "The Armed Forces Need Your Blood—Give Today!"



As holdovers keep piling up for

"DISTANT DRUMS"
A UNITED STATES PICTURES PRODUCTION
color by TECHNICOLOR

and "I'LL SEE YOU IN MY DREAMS"

you're seeing just what we mean when w

CARY GRANT
BETSY DRAKE

It's a happy Cary at his Grant-est! Wonderful performances! Wonderful story! —The No. 1 maker of merriment for '52!

"ROOM FOR ONE MORE"

WARNERS' NEXT!

e say you'll need a lot of room for

SCREEN PLAY BY
JACK ROSE AND
MELVILLE SHAVELSON

MUSIC BY
MAX STEINER

PRODUCED BY
HENRY BLANKE

DIRECTED BY
NORMAN TAUROG

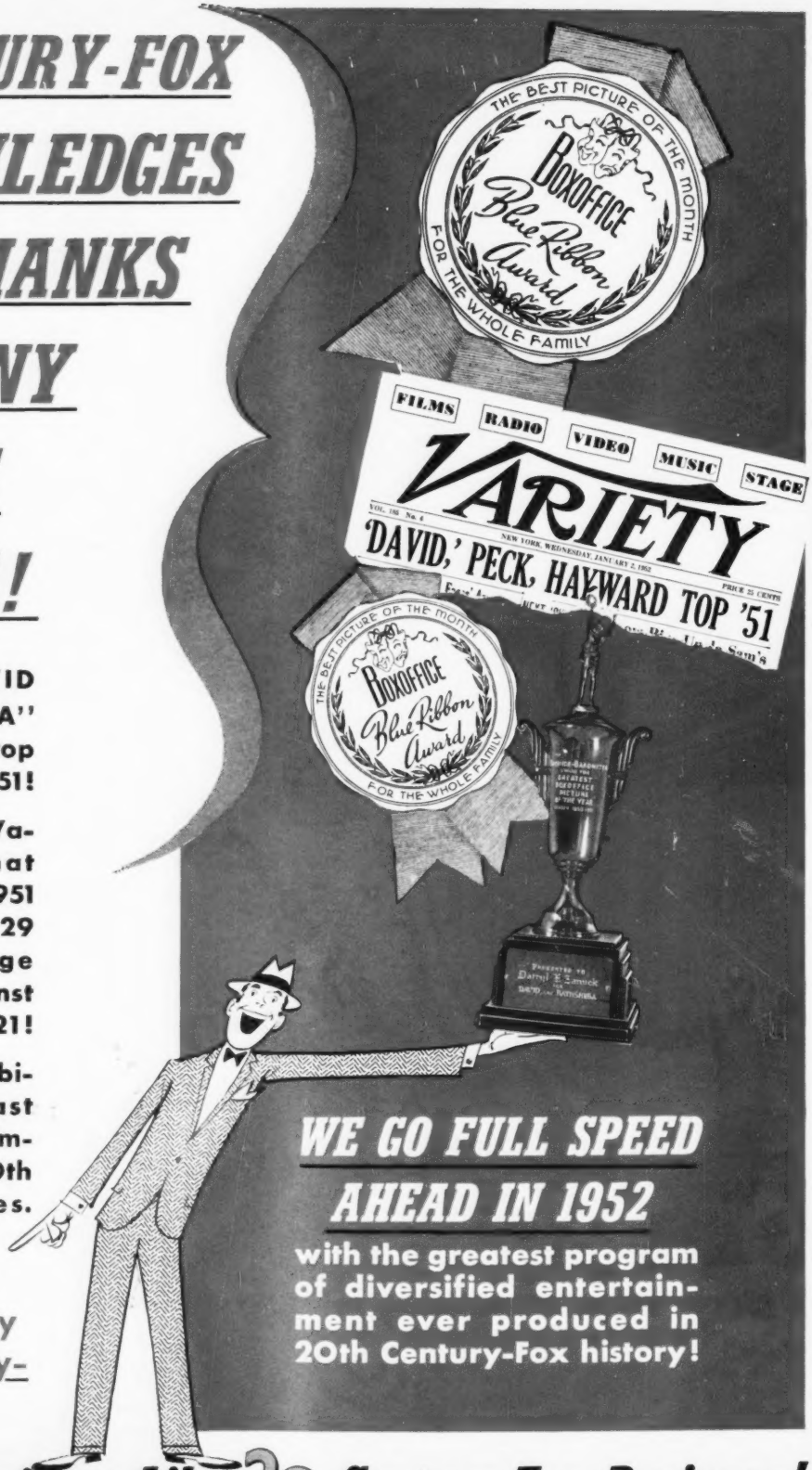
20th CENTURY-FOX ACKNOWLEDGES WITH THANKS THE MANY AWARDS FOR 1951!

We're happy "DAVID AND BATSHSHEBA" proved the industry's top money-maker for 1951!

We're proud when "Variety" points out that 20th Century-Fox in 1951 delivered a total of 29 way-above-average grossing pictures against the next company's 21!

We're gratified exhibitors made money last year with so overwhelming a number of 20th Century-Fox Pictures.

Get set to make even more money with 20th Century-Fox in 1952.



WE GO FULL SPEED AHEAD IN 1952

with the greatest program of diversified entertainment ever produced in 20th Century-Fox history!

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 186, No. 3 — January 19, 1952

Herald Institute

THE motion picture industry has long needed a continuing service to take its business pulse, report views, opinions and trends on a broad and representative basis. The Herald Institute of Industry Opinion, with its exhibition, distribution and production panels, was formed to serve such a function. The first reports of The Institute, dealing in considerable detail with arbitration and economic conditions, are published in this issue of *Motion Picture Herald.*

It is a matter of deep satisfaction that the announcement two months ago of the formation of The Herald Institute was greeted so enthusiastically. The response of members of the Institute has been most cooperative. In each branch of the industry there is recognition that a pooling of facts and opinions is a constructive purpose. The findings of the Institute are important because they reflect accurately the thinking of the motion picture business.

Reports of The Institute are prepared for publication in such a way that major findings or highlights are presented in a brief and, where practical, graphic manner. Full details are then given to point out differences and similarities between views of the exhibition, distribution and production panels. Also, when a significant point is revealed, breakdowns are given to show how exhibitors in variously sized communities think on a particular topic.

It is no surprise that The Institute reports that all branches of the industry favor arbitration. What may be surprising is the extent of the trend toward arbitration, ideas on arbitrators and relative importance assigned to various topics for arbitration. So far as business conditions are concerned, the most important fact is that members of The Institute are optimistic for 1952. Also of interest are lists of factors helping and handicapping box office attendance.

Further reports of The Herald Institute will be published next week. Readers are invited to comment on Institute reports and suggest questions for consideration.

■ ■ ■

Raibourn Looks at 1952

THE forecast of motion picture industry conditions in the New Year made recently by Mr. Paul Raibourn, vice-president of Paramount Pictures, is of interest to all branches of the business because he is a qualified expert in the fields of both film and television statistics. Mr. Raibourn is optimistic and looks ahead to a relatively good year for the industry, in particular from the point of view of distribution.

"The better pictures will continue to get better, while the 'B' stuff will get worse. Remember, the top pictures are still grossing seven to ten million dollars domestically. You can't count out an industry which can do that," Mr. Raibourn commented in an interview in the *Film Daily.*

Mr. Raibourn said that film distribution business would wind up 1951 with an increase over 1950 of six or eight per cent. Early in 1951 business was down about ten per cent from the 1950 level, but from April on, the improvement has been marked, he observed.

Foreign business should continue to improve, Mr. Raibourn predicted. "Our films offer attractive elements to foreign peoples—in particular, our mode of living. There is nothing more attractive to them than freedom, and most of them don't have it.

"If some theatre owners complain that their business has fallen off badly, remember that we have more theatres. It might be that some of the newer houses (presumably Mr. Raibourn also was including drive-ins) swiped off some of the box office take."

The Paramount economist and television head pointed out that theatres might make further progress from a technical aspect. "Theatres can change technically, too, and when they realize their potential in this regard to produce emotional effects which can't be produced elsewhere, the present grosses will probably look rather small."

One reason why the film outlook is good in Mr. Raibourn's eyes is that the novelty appeal of television has ceased to be a great factor in causing a decline in box office attendance. Furthermore television viewers have become more discriminating in their program demands. Another consideration given major weight by Mr. Raibourn is the likelihood that shortages of raw materials during the year, caused by the defense program, will limit manufacture of TV sets and erection of new transmitters.

■ ■ ■

¶ The continual release of British features to American TV stations is hardly a movement to win friends for British product among American exhibitors. Why is it that these same producers do not license their films for release in Britain on the British Broadcasting Company's television station? One of the most recent British feature product deals will bring to American television a number of pictures made within the past three years. Some of the films have been sold prior to their theatrical release. The intention is to delay telecasts of such films until theatre bookings are completed. The time interval, if any, between the last theatre booking and the first television transmission is not stated.

■ ■ ■

¶ An appropriate watchword for 1952 is: "Eyes on U.A." In a period of considerably less than a year the new management group which now owns half the company—Messrs. Arthur B. Krim, Robert Benjamin, Matthew Fox, Max Youngstein, William Heineman and Arnold Picker—made a significant showing. Prospects for this year are enhanced by the streamlining of the company's operations, which has been effected and also by the promising high quality product on the release schedule.

■ ■ ■

¶ Monogram Week, February 10-16, is expected to break substantially the record set last year, according to Mr. Steve Broidy. Last year cooperation on the part of exhibitors made Monogram Week the most profitable in the history of the company. Mr. Morey Goldstein, vice-president and general sales manager, is directing the drive whose purpose is to make every exhibitor in the country realize the value of Monogram's product and give it equitable attention.

Letters to the Herald

Answers from Hollywood

To the Editor:

Since "Michigan Theatre Manager" in your December 29 issue made fireside fun out of most of Hollywood's current efforts to step up the box office figures, I think somebody in Hollywood should take the time to give some answers.

Actually, this year has been one of the best, in box office revenues, that the industry has ever had. You can't blame Hollywood for the fact that profits aren't as good. We pay taxes out here, too, you know. And if the wage of an usher or projectionist is twice what it once was, ask the guy at the corner garage if he has as much left at the end of the week as he used to have.

But, let's take his questions, one by one:

1. He wants to know where today's Shirley Temple is and the counterparts of Marie Dressler, will Rogers and Wallace Beery. That's like asking why somebody doesn't look and act like George Washington, Abraham Lincoln or Theodore Roosevelt.

2. He wants more "Ma and Pa Kettle" pictures—good old homespun "corn," he calls them. So we'll take the "Kettle" pictures, but how about such catchy stuff as the "Francis" pictures, Clifton Webb's "Belvedere" and even the "Bowery Boys"? Anything wrong with them?

3. He can't forget the dough the "Andy Hardy" pictures used to haul in and then,

4. He complains about these "endless cycles." Maybe he's answered those two questions, one against the other.

5. He doesn't like the big Technicolor Westerns. Maybe that's why, in the same issue of the Motion Picture Herald, exhibitors picked John Wayne, Randolph Scott and Gary Cooper as three of the Top Ten Money-Makers of 1951.

6. Too many comedies, he says. Well, let him try booking "Decision Before Dawn," "The Desert Fox," "A Streetcar Named Desire" or "Death of a Salesman," to mention only a few. They're there for him to book, you know, and so far nobody involved has complained about the grosses.

7. He thinks Hollywood has spent too much time finding Mitzi Gaynors, Van Johnsons and called them "a dime-a-dozen." Methinks he would, in the days of Shirley Temple, Marie Dressler and Will Rogers, been calling for John Bunny and Flora Finch.

"Michigan Theatre Manager," who is careful not to expose his name to public gaze when he makes such ludicrous charges against Hollywood and its efforts on behalf of all components of this great industry, winds up by saying ". . . and maybe I'm all wet, I don't know."

Well, we'll help him answer that. Yes, he is all wet, probably because he hasn't had enough energy to come out of the rain while he was standing out there watching the crowds go by. He's probably the guy who wants to double bill "David and Bathsheba" with "Quo Vadis" and then keep his weekly advertising budget to $27.34, including sales tax, and sleep all day until it's time to open the box office.

If he would put half as much effort into being a showman at his local level as he is finding what's wrong with what everybody else does, he'd probably be so busy selling tickets he wouldn't have time for such silly writing.—*ROY ROWLAND, Director, Hollywood, California.*

INDUSTRY SERVICE

To the Editor:

It strikes me that the idea of an Institute such as you are sponsoring provides a means of being of service to the industry.—*LEON D. NETTER, President, Florida State Theatres, Inc, Jacksonville, Florida.*

$240 Campaign

To the Editor:

Mr. Charles D. Crowley has asked publicly (Letters, January 5) how we managed to do an advance promotion campaign on "The Blue Veil" at the Fox Beverly theatre for a total expenditure of $240. He implies it is impossible to carry out such a campaign as we outlined for this cost, and says he will be forever indebted to us if we can show him how we did it.

These are no idle figures, tossed off in an attempt to grab space in a trade publication. We actually staged this campaign for $240—not $239 or $241—but for $240. This is how we did it:

We bought 21,000 postcards at the then prevailing rate of one cent apiece. Total, $210. Now it'll cost you $420—inflation, y'know. We mimeographed these cards in our own office, carried 'em downstairs and dropped 'em in the mailbox—no cost.

Frankly, we promoted a lot of our material. We got our hands on an addressograph, with the names and addresses of everyone in Beverly Hills. It belongs to a guy who knows a guy who publishes a newspaper, and he let us use it one dull afternoon. This is how we managed to address the postcards without cost.

Secondly, we had 25,000 handbills run off on the same mimeograph machine. This cost us $30 for ink and paper. These were distributed throughout Beverly Hills by high school students, in exchange for passes.

We wanted to prove that a promotion-exploitation campaign can be staged at the local level, at very little cost, providing the manager is willing to give the campaign his time, effort and ingenuity.

We used every angle we could think of. We pressured the restaurants where we dine regularly into posting ad material on the engagement. We went into the town and *asked* for cooperation, and where we could trade tickets for publicity, we did it.

It takes no particular genius to stage a promotion campaign by spending money.

To have expended a vast sum on publicity merely to showcase our product would have served no purpose whatsover. Doing the campaign as we did, we believe we have shown that large effort and small budget can produce results.

Naturally, we made use of our regularly-employed office staff and our business connections. There is no reason a theatre manager cannot do the same. He is a respected and influential member of his community, and he can win cooperation from other merchants and businessmen in his area if he will only try. He has employees, too, who can be used to carry out his exploitation program—providing, first, that he has the *ideas*.

The manner in which our campaign paid off amazed even us. Normal pre-Christmas week business at the Fox Beverly theatre is about $2,500. "The Blue Veil" did $6,500. The figures—both for exploitation and at the box office—speak for themselves.—*JERRY WALD & NORMAN KRASNA, RKO Studios, Los Angeles.*

Entertainment the Key

To the Editor:

There is only one requirement of a motion picture and that is to entertain—and that does not necessarily mean laugh. The subject can be fantasy, documentary, topical or controversial—comedy or drama. If well made and absorbing, it will do business. There is no rule, down beat or up beat.

This is not the shirt business. There are no styles. Entertain and you do business.—*EVERETT RISKIN, Paramount Studios, Hollywood, California.*

MOTION PICTURE HERALD

January 19, 1952

HERALD Institute panels voice a 94% call for arbitration Page 12

INSTITUTE panelists see business up in 1952 first quarter Page 15

MILGRAM, victor in trust action, tries the law again Page 16

RKO THEATRES board of directors re-elects all officers Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

TELEVISION player employment still a controversy on coast Page 18

MOVIETONE News to offer "hot" news in two additional issues Page 19

UNIVERSAL net profit $2,092,783, gain of $736,897 in year Page 22

WHAT the Picture Did for Me 35-year record of opinion Page 23

MATCHMAKER editors still working on pictures vs. TV Page 26

TELEVISION seen expanding greatly during year 1952 Page 28

EXHIBITORS seeking programs to use on theatre television Page 28

KRAMER gets all-out support in fight on attacking groups Page 29

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 36

SERVICE DEPARTMENTS

Film Buyer's Rating Page 50

Hollywood Scene Page 35

In the Newsreels Page 41

Managers' Round Table Page 43

People in the News Page 30

Short Product at First Runs Page 49

What the Picture Did for Me Page 48

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1193

Short Subjects Page 1194

The Release Chart Page 1195

Release Chart by Companies Page 1201

Short Subjects Chart Page 1211

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ The FCC hearings on the proposed United Paramount-American Broadcasting merger which started this week way back on the question of whether Paramount Pictures controls DuMont, may well break a record for length. Washington observers think it will be at least a year before there is any decision.

▶ Newsreels at long last are fighting back against those who say they have been outdated by television and radio news broadcasts. Paramount is staging an intensive selling campaign. Fox Movietone this week announced a twice weekly headline special for theatres which want it. Others are said to have plans in work.

▶ Exhibitors will be watching with interest the extensive test being given student admission rates by the Schoenstadt circuit in Chicago. Cards will be issued to bona fide students entitling them to a rate of 50 cents at the Piccadilly, Harper and Hyde Park theatres. Regular adult admission is 74 cents.

▶ The industry's new awareness of and perspective on television is exemplified in the preparation this week of a united industry protest to the FCC asking exemption for theatre TV from the ban on color experimentation. Attorneys for the MPAA and the TOA drafted the protest which argues that the amount of critical materials used would be minute.

▶ The swing toward support of the industry by newspapers continues. This week the New York *Daily News* devoted a third of its editorial column to praise of the DeMille-Paramount "Greatest Show on Earth." "As of now, TV can't compete . . .", says the *News*, concluding, "Take your tears elsewhere Hollywood. All you need is more real showbusiness, like your man DeMille's."

▶ Theatre fire insurance rates are due for reexamination now that safety stock is in universal use and old prints on nitrate stock are gradually being retired. The new stock is also now in universal use in Great Britain.

▶ Justice Department officials say the Loew's consent decree will be far from the end of the Paramount case. Enforcement proceedings, interpretations, complaints and other matters growing from the five consent decrees and the statutory court order will keep the case alive for years, they think.

▶ Allied States Association's special arbitration committee will go over Allied's proposed arbitration plan in advance of the February Board meeting, but the final decision will be up to the Board. That and election of new officers heads the Board's agenda for the coming session in Washington.

THE HERALD INSTITUTE

THIS WEEK — Complete reports from the panels on arbitration, what is to be arbitrated and who should be the arbitrators; and on the present state of business and its trend for the immediate future. On pages 12, 13, 14 and 15.

NEXT WEEK — Reports on two more questions: the pre-release of pictures at advanced admission prices, and what kinds of pictures the public most wants or least wants.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

EXECUTIVE SESSION, left. The scene in the Phillips Hotel, Kansas City, finds the directors of the Kansas-Missouri Theatre Association meeting. In the picture are Jim Cook, Earl Jameson, Jr., Louis Higdon, E. M. Block, Frank Weary, Jr., Elmer Bills, Homer Strowig, treasurer, Gladyce Penrod, Glen Hall, secretary, C. E. Cook, president, Elmer C. Rhoden, Jr., R. R. Biechele, Dale Danielson, Jess DeLong, Lauren Turner, Frank Weary, Sr., Marcus Landau, and Ken Winkelmeyer.

THEODORE FLEISHER last week was elected president of the Interstate Theatres Corporation, New England circuit, succeeding the late Harold Stoneman.

AT THE NEW YORK CINEMA LODGE, B'nai B'rith testimonial to composers Richard Rodgers and Oscar Hammerstein, II. Above: Monte Irvin, Robert Vogeler, Edmund Waterman, Senator Estes Kefauver, Mr. Hammerstein, Martin Levine, president; Mel Allen, Harry Brandt, Mr. Rodgers, Kitty Carlisle, Ezio Pinza, and Ben Grauer. The tribute was for the Joint Defense Appeal of the Anti-Defamation League and American Jewish Committee.

TESTIMONIAL DINNER to Ted Schlanger, seated, center, Philadelphia Variety retiring barker, and Victor H. Blanc, right, new barker. Left, seated, Mayor Joseph S. Clark, Jr.; standing, Council president James A. Finnegan and former Senator Francis J. Myers.

By the Herald

DAVID KATZ, who has succeeded A. J. Balaban as managing director of the Roxy Theatre, New York, welcomed trade writers to his executive offices the other day, and told of his hopes for the theatre's future.

PORTRAIT OF TREASON is on James Mason's face in "5 Fingers," 20th Century-Fox's spine-tingling World War II spy drama, due for edge-of-seat viewings in March. Danielle Darrieux shares Mason's secrets as well as his romantic interest. Michael Rennie also stars in the production directed by Joseph L. Mankiewiez.

BACK IN ACTION is Richard Widmark, who battles forest fires with a vengeance in 20th Century-Fox's "Red Skies of Montana," color by Technicolor action thriller, pairing him with Constance Smith and Jeffrey Hunter. "Red Skies" debuts in a 200-theatre far-west saturation opening this month.

STAKED OUT for March is "Return of the Texan," 20th Century-Fox's warm-hearted family prize package, teaming "new faces" Dale Robertson and Joanne Dru (above, right). Walter Brennan is top featured.

RICE AND BULLETS are two ingredients mixed together in John Steinbeck's "Viva Zapata!" chronicle of Mexico's fighting leader. Marlon Brando and Jean Peters left, head an impressive cast. A power-packed March special. "Viva Zapata!" is a Darryl F. Zanuck production directed by Elia Kazan.

HEADLINE ATTRACTION. "Phone Call from a Stranger," teams exciting Shelley Winters, pictured above posing for photographers, with Gary Merrill, Michael Rennie and Bette Davis. Acclaimed by previewers as sock dramatic screenfare, "Phone Call" dials "box office" in February.

(Advertisement)

The HERALD INSTITUTE of Industry Opinion

INSTITUTE PANELS VOICE A 94% CALL FOR ARBITRATION

by RED KANN

NINETY-FOUR per cent of the members of *The Herald Institute of Industry Opinion*—exhibition, distribution and production combined—favor an industry-wide system of arbitration. And, if they get such a system, their sentiment is 60 per cent for mixed panels composed of an exhibitor, a distributor and a mutually acceptable third from outside the industry.

The principal components of the industry make their viewpoint overwhelmingly clear in this, the first report of *The Herald Institute*. The consolidated opinion, most comprehensive in the publishing history of the motion picture industry, embraces 3,410 theatres in all levels of exhibition—big, intermediate and small city first runs and neighborhood runs, circuits and non-circuits, closed town situations and drive-ins—distribution centered in New York and in key areas throughout the United States and Canada and production ranging from heads of major studios, major studio producers and directors to independent talent.

Exhibition, from the small town operator in situations up to 7,500 in population to the showmen in key cities with populations of 100,000 and more, takes an affirmative stand, 94 per cent strong. Distribution nods approval at 93 per cent and production at 95 per cent. Combined thinking, therefore, emerges at 94 per cent.

Here is how these samplings in opinion were reached:

Panelists were asked to state what they thought about a system of arbitration. Is it advisable, worth trying or unnecessary? Exhibition finds it 49 per cent advisable and 45 per cent worth trying, thereby placing its seal of either outright support or willingness to try a plan at 94 per cent. Only six per cent think arbitration unnecessary.

Distribution, as reported to *The Institute*, believes this: advisable, 50 per cent; worth trying, 43 per cent, for a combined 93 per cent on the plus side. A meagre seven per cent think arbitration is unnecessary.

A surprising cross-section of opinion developed from Hollywood. There, 57 per cent of the panelists recorded hold arbitration to be advisable. Another 38 per cent think a system is worth trying. Against this, only five per cent view such a proposal as unnecessary or disqualified themselves on the ground of insufficient knowledge of the subject.

Clearly defined is combined industry thinking on the kind of arbitration panels wanted. Members of *The Institute* vote a solid 60 per cent for mixed boards, consisting of (1) an exhibitor, (2) a distributor and (3) a mutually acceptable person from outside the industry. Another 38 per cent approve panels drawn solely from the industry and only two per cent think the panels ought to be drawn from persons outside the industry.

It is almost an even vote across the board for mixed panels, moreover. Exhibition, as such, is on record with a 58 per cent vote for them. Distribution and production, as it works out, each favor them at 62 per cent. Approximately, the identical circumstance applies to the returns on industry-only panels. Exhibition, on its own, is 40 per cent in favor; distribution, 36 per cent and production 38 per cent.

No Desire for Panels from Outside Film Industry

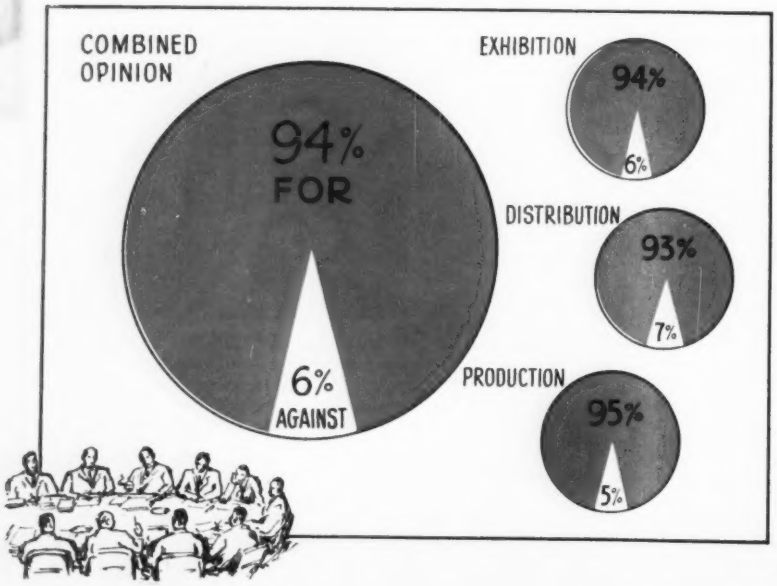
Evidently recognizing the difficulties of endeavoring to adjudicate internal problems by employing external judgments, the sentiment for panels drawn entirely from outside the industry is practically nil. Only two per cent of exhibition and distribution alike would approve such boards. Production blanks them out completely.

A wide range of information develops out of that portion of the sampling dealing with subjects which might fall within the purview of an arbitration system. The three major divisions of the industry place clearance incontestably in first place. It is interesting, and even surprising, to note, however, that distribution weighs this subject even more heavily than exhibition—95 per cent against 84 per cent. While 47 per cent of production opinion put this topic at the head of its list, Hollywood also places runs and competitive bidding in the same percentage bracket.

Exhibition and distribution panelists likewise concur in lining up runs, competitive bidding and disputes arising out of competitive bidding, in that order, as the next three subjects most likely to engage attention under an arbitration plan. In exhibition's view, sales policies on features are of equal significance with competitive bidding disputes. But whereas 59 per cent of the expressed exhibition opinion give emphasis to this subject, distribution brushes it off with only seven per cent who acknowledge the subject would be admissible for adjudication under arbitration.

Exhibition evidently feels less acutely about sales policies on short subjects although 29 per cent of the tallied opinion

PANEL MEMBERS FOR AND AGAINST ARBITRATION



would place this matter on the arbitration timetable as well. Distribution takes a dissident view, only five per cent of those who ventured an opinion agreeing it belonged.

The difference in the viewpoint of exhibition and distribution on film rentals as a subject for arbitration is even sharper. Fifty-four per cent of exhibition think it belongs; only two per cent of distribution concur with that thought.

Half of Exhibitors Favor Print Shortage as Topic

Reflecting widespread and widely recorded complaints of theatre operators over print shortages is the opinion of exhibition that here is another matter for arbitration. The exhibition panel believes it to the tune of 50 per cent although only 12 per cent of distribution opinion line up on the same side of the fence.

An accompanying chart (see page 14) explains how exhibition, combined at all levels, appraises its most pressing problems. But the problems do not press theatres in identical proportions in all geographic groups, as the following illustrates:

0-7,500 Population

Clearance	91%	Film rentals	63
Runs	75	Prints	60
Competitive bids	66	Bidding disputes	57
Feature sales policy	64	Shorts sales policy	30

7,500-30,000 Population

Clearance	87%	Film rentals	56
Runs	69	Bidding disputes	49
Competitive bids	64	Prints	40
Feature sales policy	62	Shorts sales policy	29

30,000-100,000 Population

Clearance	94%	Bidding disputes	60
Runs	80	Film rentals	54
Competitive bids	80	Prints	51
Feature sales policy	63	Shorts sales policy	29

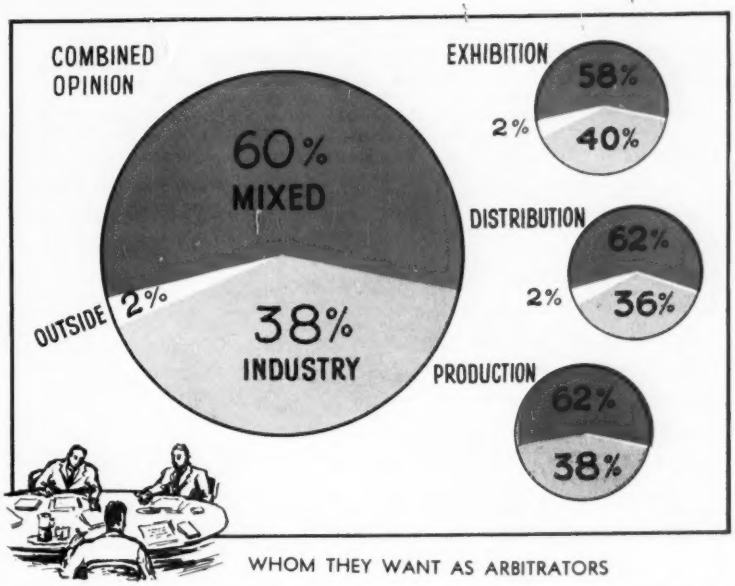
Over 100,000 Population

Clearance	89%	Feature sales policy	59
Runs	77	Film rentals	54
Competitive bids	68	Prints	50
Bidding disputes	59	Shorts sales policy	29

Exhibitors in widely scattered sections of the country believe there should be no limitations fixed under arbitration. They would prefer to see developed a system sweeping enough to embrace every area of dispute arising with distributors. "Cover everything. Let's get our business out of the courts," states a Seattle theatre man. "Any and all subjects that are incidental to the legitimate operation of this business," declares an Oklahoma City exhibitor. A theatre man in a small Kansas town takes the same position. So, also, does a circuit operator in the northwest.

Formally announced on November 10, 1951, Motion Picture Herald introduces The Herald Institute of Industry Opinion in this edition.

Reports will be published once a month on the average and more frequently if changing conditions suggest the desirability of sampling combined industry thinking.



WHOM THEY WANT AS ARBITRATORS

An exhibitor running a theatre in a Florida town of 7,000 thinks restrictions on advertising in second run situations and the doubling of good features in first runs are subjects for arbitration. A Rhode Island theatre man is positive about the need to include unfair non-theatrical competition from churches, schools, colleges and hotels. Another in a Pennsylvania city of 25,000 is convinced sales policy "discrimination" against drive-ins in favor of conventional theatres is a proper field for arbitration. And from Baltimore comes a suggestion that a code covering explorable areas under an arbitration system be written.

Many Exhibitors Warn Against Any Injustice

As many exhibitors voice their interest in arbitration, they caution against injustices. There is a fairly substantial undercurrent of uncertainty over whether or not this can be done. "Be sure an honest plan is set up," admonishes an exhibitor in Iowa. "Arbitration is advisable if honesty prevails—and that's hard to find these days. The exhibitor and film man never trusted one another; therefore, an arbitration board should be made up of outside influences," observes a Kentucky exhibitor.

Opposition, or disinterest, appears to stem, in part, from earlier experiences. "Arbitration didn't work before. Panels selected were always sympathetic to big operations," declares a North Carolinian whose theatre is in a town of 3,500. A Chicago exhibitor believes arbitration is inadvisable "because of the insincerity of certain groups." This is how an Iowa showman analyzes the situation:

"Any arbitration plan must be set up in an honest way. It should not be controlled by the distributor or the exhibitor. All past plans have been one-sided, the distributors on the winning side. It would be just as bad if the exhibitor had the same advantage. If a plan is agreed upon, a careful study should be made of all the problems the industry faces at the present time and include them in the plan. Next, work out a plan of how the arbitrators will be selected. They must be selected in a way that their honesty cannot be questioned. This, in my opinion, is the big problem in any arbitration action."

Representative of the reactions of scattered exhibitors throughout the country is this observation of a Denver exhibitor: "Arbitration might work if a way can be found whereby the exhibitors operating in small towns can be fairly represented on the boards. The boards must not be controlled by distributors and large circuits."

Recommendations bearing on the constituent elements in arbitration panels are varied. A small midwestern exhibitor prefers the third member of the mixed panel system to be either a judge or an attorney. A Michigan exhibitor opposes arbitrators from outside the industry because time would be lost in educating them in the intricacies of the industry. On the other hand, a New Jersey exhibitor would insist that the outside arbitrator must have some knowledge of motion pictures. From Boston comes this viewpoint:

"There should not be a fixed panel of third members and no fixed panel of an appeal board. To avoid the possibility of third

(Continued on following page)

SUBJECTS FOR ARBITRATION

Subjects for arbitration and how the three major divisions of the industry grade their importance, according to Herald Institute panelists, appear in the following chart. The statistics are in percentages:

	Exhibition	Distribution	Production
Clearance	89%	95%	47%
Runs	77	90	47
Competitive Bidding	68	46	47
Competitive Bid Disputes	59	41	45
Sales Policy on Features	59	7	20
Sales Policy on Shorts	29	5	15
Prints	50	12	7
Film Rentals	54	2	25

INSTITUTE

(Continued from preceding page)

parties being influenced, there should be a large number of agencies like the presidents of the local chambers of commerce, local judges, etc., made available so that it would be rare to have such persons serve more than once. Lack of knowledge of the business might result in inconsistent results, but this weakness is more desirable than the possibility that the impartial member is not entirely disinterested."

A number of exhibitors in a wide geographic spread suggest arbitration may not be required or its need limited at any rate if the relationship between buyer and seller were more cordial.

Thus, a Washington, D. C., theatre man, "Unless there is a better understanding in the very, very near future between distributor and exhibitor, I am afraid irreparable damage will be done to our business that cannot be overcome. There is much talk about COMPO and business and public relations and so far it has turned out to be a lot of eye wash. There is nothing that can be settled on a national basis because of the many local problems that don't seem to affect anyone else but the territory in which the incident occurs. There is entirely too much dissention, too much misunderstanding and lack of cooperation on all points. Maybe a system of arbitration or perhaps a revival of the old Film Boards might be a solution."

"There should be a definite and assured autonomy for branch and district exchange managers," believes a Detroit exhibitor. "Deals made with them should be binding and not subject to home office rejection which is looked upon with suspicion and as favoring circuit buyers."

In the same key is a Chattanooga, Tenn., operator who takes the position intra-industry arguments would subside provided "something is done by the film companies about the integrity and the type of men they have in the branch offices. It's getting hard to have to deal with some of them."

Still another exhibitor—he's in a Florida city with a population of about 20,000—deplores "the lack of sincere relationship between the exhibitor and the producer and his exchanges." He finds it "a common expression" for salesmen to say, "We don't care how we get it as long as we get the money, and most of it." This observer then offers a cure. In his words, "I recommend a regional public relations panel to act as advisors to the small exhibitor. Such a panel would have the confidence and respect of the industry in its regional sphere and should be devoid of wielding influence for its own gain by virtue of its personnel."

Exhibition Clearly Shows Interest in Arbitration

A decided majority of exhibitor panelists volunteer comment on arbitration, suggesting the subject holds great interest for them regardless of viewpoint or approach. Repetitive to a point which suggests a pattern running through the thinking of many theatre men throughout the United States is a series of observations establishing a link between the flood of litigation and the nonexistence of any arbitration system.

An illustration is a Missouri exhibitor, operating in a small town not involved in legal difficulties, who believes: "Some means should be taken to eliminate the total number of law suits which are filed both by the exhibitor and distributor each year. Both sides are guilty of this practice. Arbitration comes near being the answer if it is handled honestly by all concerned and doesn't end up in a 'kangaroo' court like the old Film Boards of Trade. This industry is composed of hard-working people—that is, the percentage is high and that is a sound basis for fair arbitration. Perhaps some of the underhanded methods could be eliminated by a panel such as many cities have with their Better Business Bureaus which we could run under the title, Film Industry Better Business Bureaus."

Hopes to Avoid Adverse Publicity in Litigation

The Missourian has considerable company among his fellow exhibitors on this approach. But from Ohio comes what, in many ways, is perhaps the most fervent hope of all. Discussing subjects which might fall within the jurisdiction of arbitration, this exhibitor flatly favors "any subject to avoid adverse publicity through litigation."

Then, too, there is that forthright exhibitor in Birmingham, Ala., who apparently believes in calling the shots without benefit of embroidery or politeness. He reports: "By and large there has been too much interference by sources other than those concerned in our business. Since there can be no turning back to vendor-customer negotiations, it seems some kind of agreeable board might bridge this ever-widening gap and keep our business out of the courts. I just hope that the pendulum hasn't swung so far that it cannot return to a more even arc of swinging."

Where exhibitors determined arbitration is the answer, their enthusiasm often reaches beyond bounds.

In the main, distribution registered its affirmative position without comment. Yet the silence was by no means complete. One sales executive reports that he is prepared to arbitrate any dispute regardless of what it may be, short of sales policies. Another sees merit in arbitrating disagreements involving liabilities over missouts. A third finds value in adjusting disputes over contracts. Then there is a fourth who evidently was unable to hold his bluntness in check. He says:

"Most of our legal problems today are due to exhibitors who do not want any settlements on an honest basis. In most instances, we are confronted with shakedown suits. Naturally, this type of exhibitor is not interested in a fair arbitration system."

One of the unpredictables of the sampling was the interest evidenced by production in what is essentially a subject of major impact on exhibition and distribution. Many Hollywood panelists deferred to the other two divisions, but, nevertheless, an important and representative cross-section displayed a lively awareness and placed itself on record accordingly.

NEXT WEEK:

Reports on Pre-Release Engagements and Picture Types.

PANELS SEE FIRST QUARTER GROSS UP

The HERALD INSTITUTE of Industry Opinion

The optimists win, by an overwhelming majority.

Combined industry opinion, represented by the panelists of *The Herald Institute*, predicts business for the first quarter of 1952 either will improve or stay about even with the comparable period of 1951. It's an optimistic 91 per cent against a pessimistic nine per cent.

If the anticipated upbeat strikes deeper into the new year, the indication is 1952 will reflect improvement over 1951, when 62 per cent of the members of *The Institute* found business had improved or maintained its level over 1950.

Exhibition's expectancy that business in the first three months of 1952 will stay about even with the similar period of 1951 runs to 55 per cent of the sampling recorded. Another 27 per cent expect an improvement. Against this combined 82 per cent which accent the positive there is an 18 per cent which anticipate a dropoff.

In the case of distribution, 47 per cent state the opening stretches of 1952 will stay about even with 1951. But 44 per cent predict a gain while a badly outvoted nine per cent prognosticate a decline.

Displaying a greater cheeriness is production where the forecast is 54 per cent for an upsurge, 45 per cent for stay about even and two per cent for a dropoff.

While 62 per cent of the combined opinion find 1951 held its own or gained over 1950, there is considerable variance in the information compiled from exhibition and distribution sources. The theatre industry, according to 16 per cent of the panelists, improved. Another 24 per cent conclude grosses stayed about where they were in 1950 and 60 per cent aver receipts dropped during the year.

THE TREND IS UP BECAUSE—

These are the factors influencing the course of business upward, in the view of the three major branches of the industry:

EXHIBITION	DISTRIBUTION	PRODUCTION
1. Better product	1. Better product	1. Better product
2. Better local advertising and exploitation	2. Movietime, U.S.A.	2. Home TV less effective
3. Movietime, U.S.A.	3. Home TV less effective	3. Public spending more
4. Public spending more	4. Better local advertising and exploitation	4. Movietime, U.S.A.
5. Home TV less effective	5. Better national advertising	5. Better local advertising and exploitation
6. Better national advertising	6. Public spending more	6. Better national advertising

TREND IS DOWN BECAUSE—

These are the factors influencing a downbeat in business, as reflected by the three major branches of the industry:

EXHIBITION	DISTRIBUTION	PRODUCTION
1. Public lacks money	1. Public lacks money	1. Home TV
2. Home TV	2. Appearance of theatres	2. Public lacks money
3. Insufficient good product	3. Theatres lack comfort	3. Appearance of theatres
4. Competitive amusements	4. Home TV	4. Theatres lack comfort
5. Appearance of theatres	5. Insufficient good product	5. Theatre equipment run down
6. Advertising, exploitation deficiencies	6. Theatre equipment run down	6. Advertising, exploitation deficiencies
7. Theatres lack comfort	7. Advertising, exploitation deficiencies	7. Insufficient good product
8. Theatre equipment run down	8. Competitive amusements	

Extent of Pluses and Minuses Showed Some Variation

The extent of pluses and minuses also varied. For instance, 53 per cent of exhibitors reporting from towns up to 7,500 in population find their business steady, 13 per cent in the 7,500-30,000 population bracket, 16 per cent in the 30,000-100,000 population range and 18 per cent in cities over 100,000. The greatest percentage of increase—12 per cent—is noted in the 7,500-30,000 population group. Smaller situations up to 7,500 population, however, report an almost 11 per cent gain, while the increase in the 30,000-100,000 population division is 10 per cent and in cities of 100,000 and above 11 per cent. Those reporting a decline place it about 15 per cent in the 7,500 population group, 14 per cent in the 7,500-30,000 group, 14 per cent in the 30,000-100,000 group and 15 per cent in key city situations.

Contributing to the analysis of those situations where grosses are reported off is the belief of exhibition and distribution that the primary factor is economic. But production blames the condition firstly on home television competition and thereafter concurs with the other two arms of the industry that the downbeat stems from shrinkage in the entertainment dollar. Whereas exhibition places lack of sufficient good product in third position, distribution classifies this as its Reason No. 5 and production its Reason No. 7. While distribution and production alike maintain that where business is off shabby theatres and lack of comfort are factors, exhibition refuses to concede any such derelictions, at least, in the same degree although a low percentage of theatremen acknowledge such criticism is valid.

Approximately 71 per cent of exhibition's reports cover towns, cities or areas where home television provides good reception. The remaining 29 per cent thus far are television-free and, because this is so, it is from these situations that a substantial volume of the stay-even or improved business reports emanates.

Most of the complaints pivot around television, the degree of complaint ranging from mild concern to deep worry. This, in turn, leads to criticisms over sales policies, film rentals, advertising budgets in relation to percentage deals and appeals to distributors to be realistic and adjust accordingly.

TRUST VICTOR TRIES AGAIN

Milgram Winner of Drive-in Suit Asks $300,000 for Continued "Conspiracy"

The anti-trust front continued to remain active this week with two new suits filed in Philadelphia, hearings on another in Denver, and a change of venue ordered from Wilmington, Del., to Texas in the case of a suit by I. B. Adelman and the Tivoli Realty against the Interstate circuit, Texas Consolidated theatres, and eight major distributors.

It is the Philadelphia area, however, that remains one of the hot spots of the national distribution scene. There, David Milgram, who won a precedental decision last year giving his Boulevard drive-in theatre near Allentown, Pa., the same first run bidding and clearance status as conventional first-run theatres, filed a new action seeking triple damages in the amount of $300,000.

Covers Extended Period

He alleged that the conspiracy against his drive-in theatre had cost him that total in loss of business. The U. S. Circuit Court of Appeals in its decision on the first suit covered the period from February 10, 1950 to November 28, 1950. The new action claims damages because the conspiracy allegedly continued beyond that period. The new period specified by Mr. Milgram in his suit is from March 31, 1950 to March 19, 1951.

The second Philadelphia anti-trust action was filed by Harry Nissenson, of the Roxy Amusement Corp. in U. S. District Court for triple damages of $750,000 against all the major distributors and producing companies, including the Warner Brothers Theatre Circuit. Harry Norman Ball, attorney for the theatre corporation, contended that from the period of September, 1936, to November, 1944, when the corporation operated the Roxy Theatre, neighborhood house in Philadelphia, damages of $250,000 were sustained because the house was forced allegedly to take a seven-day clearance after the three Warner Brothers houses in the Germantown section of the city.

The Roxy Amusement Corporation ceased operation of the house after November, 1944, and since then the Roxy has been operated by various interests. The anti-trust action covers only the period that Mr. Nissenson and his group operated the house.

Charges Unpaid Loan

In another Philadelphia court action, Mrs. Harry A. Kalodner filed a suit for $30,000 in the Court of Common Pleas against the Carman Theatre Corp., charging that she had loaned the corporation that amount in its operation of the Carman theatre in Philadelphia. The Carman, which had been operated by the Sam Steifel interests, was closed last November and was earlier this month sold to the William I. Greenfield interests and is scheduled to reopen shortly with a straight picture policy. A key neighborhood house, the Carman formerly operated with a full-week stand of vaudeville shows. Mrs. Kalodner is the wife of Judge Harry A. Kalodner, of the U. S. Circuit Court of Appeals.

The change of venue was ordered by the District Court in Wilmington, which granted the motion of the defendants. Mr. Adelman and the Tivoli interests, operators of theatres in Dallas and Houston, had sued the distributors and aforementioned circuits.

The defendants moved to transfer the case to Dallas, claiming it would be more convenient for everybody. The District Court ruled it lacked the power to transfer the case, but the Third Circuit Court of Appeals said the lower court did have this jurisdiction. The Supreme Court refused to review the Appeals Court ruling.

The matter went back to the District Court which has now ruled that all parties, the theatres involved and practically all the witnesses are in Texas, and it would undoubtedly be more convenient for all to have the case tried in Dallas.

This week, also, in Denver, Harris Wolfberg finished direct testimony in the Cinema Amusement's case against RKO Pictures, Twentieth Century-Fox and Loew's. Mr. Wolfberg claimed he has been unable to obtain first-run films for his Broadway theatre. He added that Warner Bros., too, turned him down on important product.

A $1,000,000 damage claim has been filed with the suit.

Columbia Holds Third Meeting, in Chicago

Columbia Pictures held the third of its series of four sales meetings January 15-19 at the Drake Hotel in Chicago. Home office executives at the sessions included A. Montague, general sales manager; Rube Jackter, assistant sales manager, and George Josephs, assistant to Mr. Montague. Field men attending included Carl Shalit, central division manager; B. C. Marcus, mid-western division manager; and the following branch managers: Abe Gelman, Indianapolis; M. Zimmerman, Detroit; Harry Olshan, Milwaukee; C. D. Hill, St. Louis; Tom Baldwin, Kansas City; Joe Jacobs, Omaha; B. Shapiro, Des Moines, and H. J. Chapman, Minneapolis. The final series of meetings will be held in New York January 24 and 25.

Takes "Assassin for Hire"

Realart Film Exchange, Inc., will handle distribution in the New York, Albany and Buffalo areas of Rosenquest & Horne's new film, "Assassin for Hire," now in release.

Schwartz Is Reelected by RKO Board

Sol A. Schwartz Tuesday was reelected president of the RKO Theatres Corp., at the first meeting of the new board of directors held at the New York home office.

Also returned to office were all the incumbent officers, William W. Howard, vice-president; T. F. O'Connor, vice-president and treasurer; William F. Whitman, secretary; H. E. Newcomb, comptroller; Louis Joffe and Milton L. Maier, assistant secretaries, and Edward W. Avery, John E. Redmond and A. E. Reoch, assistant treasurers.

The new board is composed of six members instead of five. They are Mr. Schwartz, Edward C. Raftery, Ben-Fleming Sessel, William J. Wardall, David J. Greene and A. Louis Oresman, the latter two representing a group headed by Mr. Greene, Wall Street financial advisor, which has been fighting the management for increased representation on the board of the so-called non-management group.

The election of Mr. Greene and Mr. Oresman climaxed a lively fight between management and the Greene group, and brought an end to the proxy count which began with the stockholders meeting in Dover, Del., December 16.

However, the election of Mr. Greene and Mr. Oresman did not bring an end to the charges by the non-management group. At the end of the meeting, Isadore J. Kresel released a statement in Dover charging that the inspector of election should be disqualified for his alleged unfairness.

Mr. Kresel charged further that the Greene group had been deprived of a third representative on the board because 150,000 challenged ballots had been ruled on adversely. It was claimed by the representatives of Mr. Greene and his associates that management obtained 1,085,124 votes; the opposition 1,341,058 votes, while the Irving Trust Co., trustee of Howard Hughes controlling stock, had 929,000 votes.

The proposal by the management group for expansion of the present board from five to six members was approved by the meeting in Dover with the opposition group abstaining from voting on this matter. The number of shares issued and outstanding was placed at 3,914,913.

The first disagreement at the meeting in Dover arose over demands by Mr. Greene's group for proper supervision over the ballot counting. It was then agreed by both sides that "watchers" from both sides would supervise the already-appointed election supervisors and vote counters.

Compo Press Space

The Council of Motion Picture Organizations has offered office space at its Paramount Building headquarters to visiting out-of-town newspaper men. Working facilities will be provided for them.

SOON THE STAR-SPANGLED EXCITEMENT OF

"Retreat, hell!"

A bunch of husky guys in battle-green who showed the world you can't stop a Marine!

IT'S FROM **WARNER BROS.**

"RETREAT, HELL!" STARRING FRANK LOVEJOY RICHARD CARLSON RUSTY TAMBLYN ANITA LOUISE SCREEN PLAY BY MILTON SPERLING AND TED SHERDEMAN STORY AND PRODUCED BY MILTON SPERLING DIRECTED BY JOSEPH H. LEWIS A UNITED STATES PICTURES PROD. DISTRIBUTED BY WARNER BROS.

Terry Ramsaye Says

THEATRE CYCLE — The announced booking of a major stage attraction into the old Strand theatre, now the Warner, in Broadway is quite as much of a significant manifestation, as the 1914 opening of the Strand as the first big picture house to invade the center of stageland was those 37 years ago. That was the beginning of the march by which Broadway became a screen street, recording the dominance of the films as the amusement media.

The show to come to the Warner is the Sadler's Wells Theatre Ballet, March 25 through April 6.

The development thus tends to show that the motion picture's day of special claim upon audience attention fades and that it is now entirely on its own, dependent clearly on the intrinsic, individual appeal of the production offered. There are no longer presumptions in its behalf just because it is a motion picture.

Before misunderstanding storms up, let it be recorded that it is the opinion of this somewhat patient observer of the arts that the motion picture is and will continue to have the capacity of making the most complete dramatic recordings and presentations, with capacities not enjoyed by any other medium. There is no better way to tell a story, to convey an emotion.

The recrudescence of older forms on stages great and small is to be attributed to a vast complex of forces, social and economic, the opportunist exploitation of traditions, many of them so esoteric that those functioning in them are following not reason but gravitations.

Despite the most valiantly hopeful efforts in many areas it will be difficult indeed to re-create a motion picture habit, which has been so invaded by exhibition policies so obviously tending to destroy it.

In the days of the rise of the old Strand and such contemporaries as the old Rialto there was a weekly change of a balanced bill of the best product in the world, drawing a patronage well near as regular as subscriptions to the *Saturday Evening Post*.

COMING UP—This globally obfuscated new year of '52 brings in the initial word of two promising and utterly divergent projects, an attest that the motion picture department of Hollywood is back in business. Samuel Goldwyn is deep in the concoction of a $4,000,000 production, 'tis said, which is forecast as a distillation of the works of Hans Christian Andersen, the fairy tale fellow. It sounds almost too colossal. Unhappily for the movies the high skills have to address themselves to such big things. Movie masters seem to have to make, for market reasons, wedding cakes of what would make fine cookies. I felt the same way about Walt Disney's "Alice in Wonderland," a lot of it superbly superfluous.

Also coming up with challenge to anticipations is Dore Schary's picture in the making now said to be concerned with the portrayal of aspects of the career of a "good Congressman." One may enjoy Jane Otten's quotation of the writer-director, Joe Pirosch, as to the attitude of the picture toward political practicalities, saying: "We in Hollywood are very sympathetic to guys with two-year options." So it will be no muck-raking, but possibly some dusting. It could help.

FORGIVE AN IMPATIENT writer for annoyance at the everlasting pursuit of Television as a potential worker of miracles and device of education. Now the University of California at Berkeley is announcing a broadcast course in child psychology to give college credit. If the student cannot sit down with book and lecture he'll never learn much by electronic injection. Anyway there's an amazingly lot of piffle about child "psychology." The most important factor in the present psychological state of the American child is the rise of the safety razor, which removed from handy reach that long flexible leather strop that hung on the wall. It ended what they now call "difficult phases" often immediately. Man is born a little savage and has to get civilized, or house broken anyway, as he grows up. Education seems unaware of that.

MIGHT BE RIGHT—The substantial, sedate Mitchell Wolfson, president of the Theatre Owners of America, comes forth in a publicity release from Dick Pitts with urging-to and advice-upon promotion of Stars of Tomorrow. This: "Have a lobby easel. . . . If it is a starlet, use eye-appealing full length photo and give her bust, waist and hip measurements, as well as her weight."

No suggestion is made of attention to her education, cultural outlook, esthetic viewpoints and tastes. That is perhaps just as well, because possibly there are none. Coming later maybe.

Mr. Wolfson has six other ideas, but the anatomical is the big one. He knows a lot about the customers.

Film Players On TV Still Unsettled

HOLLYWOOD: The impact of television and the effect of its still unsettled relationship with the film industry were making themselves felt last week.

Television figured importantly in the termination of a long term contract between Joan Crawford and Warners; the Screen Writers Guild called on Hal Roach, Jr., to answer charges of alleged contract violation; the controversy over the television clause in actors' contracts flared up again and so did the question of the release of films to television.

Miss Crawford's contract with Warners was an exclusive services deal and would not have expired until 1955. However, the actress reportedly was anxious to "diversify" her activities which, it was explained, meant that she wanted to be free to engage in television and radio work.

Mr. Roach was to have appeared before the SWG grievance committee Tuesday to reply to a charge that he hired a scenarist to write a one-hour television film and then released the picture theatrically without paying added compensation to the writer. The standard minimum scale for a low-budget feature-length script is $2,000 as against $500 for a half-hour television script. The film involved is "Tales of Robin Hood" which is being released through Lippert.

The controversy over the television clause arose when Stanley Kramer refused to sign actor Kirk Kasznar for "The Happy Time" because of MGM's non-TV condition and Mr. Kramer's refusal to meet it. This week, however, it was learned that the producer was willing to make an exception and to sign Mr. Kasznar after all. It was stressed that this represented no change in policy. Previously Mr. Kramer had dropped Arlene Dahl for "Cyrano de Bergerac" over the same issue.

Still another instance of video's encroachment on the film field came with the disclosure that both NBC and CBS had approached George Jessel to take charge of their television production on the coast. Mr. Jessel denied that he was leaving 20th Century-Fox, where he is under contract, but admitted he might seek to terminate his film association this summer.

Boston Exhibitors Aid Civil Defense Plans

Martin J. Mullin, president of New England Theatres; Samuel Pinanski, president of American Theatres, and Ray Feeley, executive secretary of Independent Exhibitors, Inc., all of Boston, will serve on the New England committee for a program of civil defense exhibits sponsored by the Council of Motion Picture Organizations. Personnel of the three theatre organizations will help publicize motorized convoys which will visit 68 cities distributing civil defense literature.

Urge Help To Theatres On Selling

CHARLES EINFELD

A call to the Twentieth Century-Fox sales force to inspire showmen through their efforts to sell 20th-Fox pictures to the public was sounded last week by Spyros P. Skouras, 20th-Fox president, at the final sessions of the company's sales convention in New York.

In an hour-long address Mr. Skouras asked the men to join their customers for mutual improvement of business. He urged the encouragement of the exhibitor in his efforts to improve the comfort of theatres, to arrange better programming and greater exploitation, because the success of the business depends on interdependent action among all factions of the industry. The 20th-Fox president said pictures that are booked without the proper exploitation buildup do a disservice to the public and the exhibitor.

In this connection, Charles Einfeld, 20th-Fox vice-president, urged the sales force to present a campaign plan for each picture at the moment the deal is consummated. He emphasized that the campaigns would be ready long in advance of the release of each picture.

Al Lichtman, director of distribution also urged the delegates to discover ways and means of implementing methods of selling the public long in advance of the opening of the picture.

Following the sales convention, Mr. Lichtman announced that prominent eastern exhibitors would gather at the 20th-Fox home office January 22 to hear the company's plans for 1952. Mr. Lichtman will present the entire year's line-up and Mr. Einfeld will detail advertising, publicity and exploitation plans already under way.

Releasing plans of forthcoming product were discussed earlier.

MOVIETONE TO OFFER "HOT" NEWS IN 2 ADDED ISSUES

Movietone News—produced by Twentieth Century-Fox—this week announced a revolutionary innovation in the reporting on film of news events: the preparation of two extra newsreel issues per week containing the latest and "hottest" news.

In effect, the additional newsreels will be similar to newspaper reports, and will contain material not usually included in reels whose distribution to places near and far requires tight scheduling of production, intricate transportation arrangements, and the thorough combing of material among the many newsworthy subjects.

According to Peter Levathes, short subject sales manager, the two new releases (making a total of four every week) will be shown first in New York in the Embassy Newsreel circuit, the Roxy theatre, and the Grand Central theatre. The distribution will be expanded first to other houses in the metropolitan area and then to such theatres as are willing to subscribe.

"It should be noted, however," said Mr. Levathes, "that we will have to restrict the number of theatres in which the new reel will be shown, because if we were to give it as full distribution as the regular reel, we would run into a print situation difficult to cope with at this time."

Reaction to the Movietone project was enthusiastic. According to Norman Elson, head of the Embassy circuit, "The patron will be getting much more of the world's happenings with many exclusive foreign datelined items, providing an up-to-the-minute picture of important world events happening today. This is one of the most important innovations in the newsreel field in the past decade."

William Lyons of the Grand Central theatre found the plan "a boon to the newsreel theatres, giving them a lot more to offer in the way of special events than heretofore. It will solve a great many programming problems. . . ."

David Katz, executive director of the Roxy, said, "This service will make for a completely rounded motion picture program. Our patrons will now be able to see many of the events which the regular newsreel is forced to omit. . . ."

Allied Rocky Mountain Attacks Selling Methods

Criticism of advanced admission prices and high percentage rental policies was voiced this week at the annual meeting of the Allied Rocky Mountain Independent Theatres in Denver, Colo. Another complaint against distributors was the withholding of important films from general release for considerable periods following the key runs. Among the pictures named were "David and Bathsheba," "Samson and Delilah" and "Quo Vadis." Other resolutions favored broad industry arbitration and praised the Movietime U. S. A. campaign. The convention date was set for May 6 and 7, at the Antlers Hotel in Colorado Springs, and the Allied board meeting is scheduled May 3 and 4 at the Broadmoor Hotel in the same city. The directors elected John Wolfberg, a national board member, Neil Beezley, president, Elden Menagh, vice-president, and Mary Lind, treasurer.

UNIVERSAL TO STUDY BUYING DECCA ASSETS

The advisability of purchasing the assets of Decca Records and effecting a consolidation of Decca and Universal, instead of proceeding with the merger of the two companies, will be investigated by a special committee of the film company's board of directors, it was learned this week. Chairman of the committee is Preston Davie, who will report to the board next Wednesday on the valuation of Decca's stock and what ratio of exchange of Universal stock for Decca stock is necessary to acquire the assets.

Employment Pacts Approved For Universal Executives

The board of directors of Universal this week approved to the end of 1952 employment contracts of four executives: Al Daff, vice-president in charge of world sales; and Leon Goldberg, John J. O'Connor and Adolph Schimel, vice-president. Mr. Goldberg is also treasurer, and Mr. Schimel secretary and general counsel. Mr. Daff will receive $1,250 per week and the others $1,000 weekly. The board also approved a two-year employment agreement with Edward Muhl, vice-president and studio operations manager at a $1,200 weekly salary, effective last October 16. The Universal report of 1950, the last one available, revealed that Mr. O'Connor received $44,200 and Mr. Goldberg $32,250 during that year.

Trains Theatre Employees

Fred Danz, vice-president of Sterling Theatres, Inc., Seattle, conducted a training school for 200 employees of Sterling's neighborhood theatres during the recent Christmas school vacation. All phases of theatre operation were demonstrated and discussed by William Danz, treasurer; Zollie Volchock, city manager; Lyman Bench, concession manager, and Grace Rude, assistant manager of the Palomar.

CECIL B. DEMILLE'S THE GREATE

IN BUSINESS AND ACCLAIM
AT RADIO CITY MUSIC HALL!
THE SMASH RESULTS MAKE
IT *TRULY* THE GREATEST
BOXOFFICE SHOW ON EARTH!

BETTY HUTTON

CORNEL WILDE

CHARLTON HESTON

DOROTHY LAMOUR

Produced and Directed by CECIL B. DeMILLE · Produced with the
play by Fredric M. Frank, Barré Lyndon and Theodore St. John

ST SHOW ON EARTH

Color by
TECHNICOLOR

"Will shatter every record in the history of the screen and probably hang up grosses that will never again be equalled." —*New York Mirror*

•

"DeMille will have the thrill of finding it at the head of the top money-making films of 1952." —*Daily News*

•

"Just about the best picture DeMille has made in all his long Hollywood years." —*World-Telegram*

•

"Greatest piece of entertainment DeMille has turned out in years of super-spectacles." —*Journal-American*

•

"Entertainment that will delight movie audiences for years."—*New York Times*

•

"Makes every child's daydream come true. No one could ask for anything more." —*Herald-Tribune*

Paramount Pictures

GLORIA
GRAHAME

with
HENRY WILCOXON · LYLE BETTGER
LAWRENCE TIERNEY · EMMETT KELLY
CUCCIOLA · ANTOINETTE CONCELLO

and JAMES
STEWART

cooperation of Ringling Bros. and Barnum & Bailey Circus · Screen-
tory by Fredric M. Frank, Theodore St. John and Frank Cavett

UNIVERSAL NET $2,092,783, $736,897 GAIN OVER 1950

Universal Pictures Company, Inc., last week reported consolidated net profit for the year (53 weeks) ended November 3, 1951, of $2,092,783, after provision of $3,300,000 for Federal taxes on income and excess profits and after a provision of $500,000 for contingent liabilities. These figures are subject to year-end audit adjustments. After deducting dividends on the preferred stock, this is equivalent to $1.92 per share on the 960,498 shares of common stock outstanding.

For the preceding fiscal year (52 weeks), consolidated net profit was $1,355,886, after provision of $950,000 for Federal taxes on income, equivalent, after dividends on the preferred stock, to $1.14 per share on the common stock. The 1951 net represented an increase of $736,897.

During fiscal 1951 the company reduced its indebtedness under the 1950 bank credit by $1,741,000 to $3,312,000. It also acquired $1,190,000 principal amount of its 3¾ per cent debentures, reducing the amount in the hands of the public to $3,205,000 at the fiscal year-end. The total reduction in these two items during the year was $2,931,000.

During the past three fiscal years the company has reduced the aggregate of its domestic bank debt and 3¾% debentures from $15,815,000 to $6,517,000, a reduction of close to $9,300,000.

The company closed its fiscal year with a cash balance of approximately $6,750,000, which represents an increase of over $1,000,000 as compared with its cash balance at the end of the previous fiscal year. It also held $2,200,000 U. S. tax notes in its treasury which were acquired during the year. Net working capital exceeded $26,500,000 on November 3, 1951.

Since the end of the fiscal year, the company resumed dividends on the common stock by a payment of a 60-cent year-end dividend, paid December 19, 1951.

An estimated $64,783,789 world gross for 1951 was reported by Univeral-International last December to the Securities and Exchange Commission. This compares with $55,121,861 for 1950.

At the same time the company reported also that its estimated world gross for the quarter ended Nov. 3, 1951, was $20,750,000, compared to $16,450,000 for the corresponding period of 1950.

O'Brien Asks Money for Film Finance

LONDON: The much debated National Film Finance Corporation was high on the agenda of things Tom O'Brien of the National Association of Theatrical & Kine Employes discussed Monday with Peter Thorneycroft, the new president of the Board of Trade.

Mr. O'Brien, it was understood, pressed as a matter of urgency that the Conservative Government forthwith implement its predecessor's promise to make a further loan of £2,000,000 to the corporation. He also again asked for what he calls a long-term policy loan of £10,000,000 to the corporation spread over three years, or £3,500,000 per year over three years.

Mr. O'Brien maintains that the objects of the Eady Plan will be defeated unless the Government adopts his proposals. He also wants Mr. Thorneycroft to look into the management of the Group Three scheme under which novitiate directors are sponsored with public money. Included in the ambitious program are matters relating to the entertainment tax, an increase in American production here and a suggestion that in the future monetary agreements should be negotiated not between the Government and American film interests but through a representative Anglo-American Films Council which Mr. O'Brien has long advocated.

Mr. O'Brien, it is felt here, has gone on the principle of aiming high, but in the best-informed opinion he can have little hope of big slices of public funds going to the NFFC. Chancellor of the Exchequer Richard Austen Butler continues to warn the nation of the dire time awaiting it. His toughening process increases in intensity as the months go by.

Kirsch Protests Small's Picture Sales to TV

Edward Small's sales of theatrical films to television simultaneous with his production of films for theatres was protested this week by Jack Kirsch, president of Allied Theatre owners of Illinois. In a letter to Mr. Small, Mr. Kirsch wrote: "I sincerely believe that you are doing the exhibitors of the country a grave injustice by attempting to carry water on both shoulders—to sell to both the theatres and TV. If you think that TV offers you a better source of revenue, you should concentrate on that field . . . leave the production for theatres to producers who still believe their future rests with the motion picture industry." Mr. Kirsch, who released the letter in Chicago, said the protest was occasioned by trade press reviews of Mr. Small's "Indian Uprising," distributed by Columbia, following announcements of the showing of 26 Small productions over a Chicago TV station.

Eady Pool Year Result Called Good

by PETER BURNUP

LONDON: An interim report from the directors of the British Flm Production Fund, Ltd., administrators of the Eady Production Pool, shows that in the 47 weeks from September 10, 1950, the date of the company's formation, to August 4, 1951, the total contributions collected from exhibitors by way of levy amounted to £1,195,908.

Of that amount, £1,080,746 was received through the Customs and Excise, from about 3,300 theatres paying entertainment tax on certified returns. The balance of £115,144 received by the Fund came directly from about 1,000 theatres which paid tax by means of stamped tickets. The weekly average payment from each theatre was slightly under £6.

Since the scheme is voluntary, the directors, the report states, are well satisfied with the results of the first year. The amount of the levy received in the first 47 weeks was almost 100 per cent of the amount payable, the loss through exhibitors' defaults almost negligible.

In four interim distributions from the Fund, £858,900 has been paid to producers; £773,400 for 449 films of more than 3,500 feet in length and £85,500 for 554 films of 3,500 feet and under. Amounts paid for individual films have ranged from £3,654 to £33,239. Five per cent of the total receipts have been made available exclusively for the promotion of entertainment films for children. The Board of Trade has now approved a new agreement covering the second Eady Plan. It is described as supplementary to that which covers the first period.

▽

The Cinematograph Exhibitors Association has submitted to the Customs and Excise authorities the scheme of Sir Alexander King for the revision of the entertainment tax on a percentage basis instead of the present arbitrary scale. Tax on seats up to one shilling, it is suggested, should be unchanged, but the higher prices should be taxed 50 per cent. Sir Alexander demands also that the discrimination between film and live shows should be dropped. That discrimination has long rankled exhibitors.

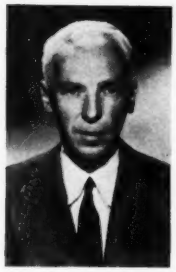
▽

With J. Arthur Rank's Circuits Management Association, Ltd., back within the Cinematograph Exhibitors' Association fold and Mr. Rank himself taking an active part in the deliberations of the association's committees and general council, independent exhibitors continue to assert themselves. Mr. Rank wants a reorganized CEA with greater authority vested in the Renters-Exhibitors-Producers Committee. The idea would be that the group would be brought into line with the British Film Producers Association. But CEA stalwarts would have nothing of that.

WHAT THE PICTURE DID FOR ME
35-YEAR RECORD OF OPINION

by WILLIAM R. WEAVER
Hollywood Editor

On October 14, 1916, an editor with an idea and seven exhibitors with guts brought forth upon the industry scene the "What the Picture Did for Me" department of this pioneering publication. It was not an easy thing to do.



William R. Weaver

Woodrow Wilson was keeping us out of war and times were good. Movies were better than ever and so was show business. Most exhibitors to whom the "What the Picture Did for Me" project was broached in idea form shied away on the two-edged theory that (*a*) a bad report on a picture would irk its distributor to the point of demanding a punitively elevated rental price for the next one and (*b*) a good report would have, although with fairer motive, precisely the same end result. In the 35 years since then some 8,500 exhibitors, coming and going, have demonstrated in about 300,000 published reports that this wasn't necessarily so.

The seven exhibitors with guts who saw in the editor's idea a merit warranting the taking-on of such distributors as might be moved to anger or avarice by their reports on product did have, in fact, some taking-on to do. So did the editor. For the 28 reports published in that natal installment of "What the Picture Did for Me" constituted notice that a new and vital element had been introduced into motion picture trade journalism. Prior to that time the trade press had given, along with copious news and data concerning available and pending releases, the reasoned reviews of seasoned staff observers who, at most, could predict box office reaction.

Now and from now on a trade journal would give them documented reports by other exhibitors on what the box office reaction had been in their locations and, presumptively, would be elsewhere. Fact-finding was entering the business by the front door and forecasting would be flying out the window. People could get hurt, as well as helped, and some did.

Film Salesmen Began to Show a New Regard

To the seven original exhibitor-reporters and the hardy brethren who saw fit to join them in the work as the weeks wore on came attention in mounting measure and of two kinds. Film salesmen making their territories displayed a new regard, better or worse, for their accounts. Some penalizing occurred, but their bargaining position, by and large, was bettered, and stature had been gained. Exhibitors they'd never heard of wrote them in gratitude for their published reports and in inquiry as to how come and what had followed. The number of exhibitor-contributors grew steadily to a point in 1924 when the staff conductor of the "What the Picture Did for Me" section, then averaging 450 reports weekly, discovered by painstaking check that 2,515 of them had written box office reports during the preceding 12 months.

Exhibitors Loved It, Distributors Unhappy

To the editor came attention also, and also of two kinds. From the field of exhibition came a flow of congratulatory expressions and a flood of subscriptions. And from the field of distribution came a mixed chorus of comment which included variously couched hints and suggestions that the industry might have got along all right without this interesting but just possibly disruptive innovation. Sometimes the couching of these hints and suggestions was not altogether unstudied, but only one important distributor actually cancelled an advertising contract, and that one cancelled the cancellation before effective date.

The industry climate attending the launching of the original exhibitor-reports department was favorable. The exhibition branch was made up preponderantly of individual business men who owned one or possibly two theatres each and were having a good as well as profitable time operating them personally. Some had begun to build circuits, but these were a minority, and regimentation hadn't set in. Showmen still met the customers and got to know them. There was a great amount and variety of product for an exhibitor to choose from, and the trade was freer of shackles then it ever would be again. Percentage bookings were rarely indulged, usually as a device for compromising a sporting difference of price opinion, and competition between theatres was as keen as their owners chose to make it. Most of them chose to make it pretty keen, and "What the Picture Did for Me" was a whetstone no competitor with a contest on his hands wanted to be without.

By the time Woodrow Wilson had taken us into war and out the enlistment in "What the Picture Did for Me" had reached a stage where contributors knew each other, by word-of-print, well enough to exchange views on matters other than box office results. One of their first concerned undertakings was an informal but persistent campaign to put an end to the distribution of marred or faulty prints, then a widespread condition. The campaign clicked. There was a steady fire directed, too, at the production of films unsuitable for exhibition to the whole family, but it was not until the Production Code came into being more than a decade later that this effort was to subside.

Contributor Had "House Organ Exchange"

Meanwhile the participants in "What the Picture Did for Me" set up what they called a "House Organ Exchange," by which they bound themselves to exchange copies of house publications most theatres maintained in that era of intimate showmanship, and when the Fotoplayer and other instruments of its type came into use they created a "Music Roll Exchange" which saved them money and eased their ears.

In those fine times of freer enterprise there flourished throughout Exhibition a spirit of camaraderie and a sense of humor that had, in their way, as much to do with the success of the "What the Picture Did for

(Continued on page 26, column 3)

EXHIBITORS HERALD AND MOTOGRAPHY

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* EXHIBITORS HERALD AND MOTOGRAPHY *and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address* EXHIBITORS HERALD AND MOTOGRAPHY, *417 South Dearborn street, Chicago, Ill.*

Artcraft

My Cousin, with Enrico Caruso—Film booked for Monday to Wednesday. Had to jerk it off Wednesday and substitute another picture. Did about one-half of the regular business and had an excellent advertising campaign on it, with [illegible]sla dealers co-operating and [illegible]ner space. [illegible]e simply [illegible] to [illegible] film[illegible] picture came in very poor condition.—Nathan Dox, Model Theatre, Sioux City, Ia.—Middle class patronage.

The Lie, with Elsie Ferguson.—A well produced subject, saved from being salacious by an extra title put in after the picture was made.—R. J. Relf, Star Theatre, Decorah, Ia.

of the Mar[illegible]

Gardner, Arc Theatre, Delphi, Ind.—Small town patronage.

Peggy Leads the Way, with Mary Miles Minter.—Just a good picture, that's all. Film in poor condition.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

First [illegible]

Reproduction from one of the first reports pages of What the Picture Did for Me.

THE COURAGE OF *COCHISE!* THE VENGEANCE OF

These are some of the leading theatres playing "THE BATTLE AT APACHE PASS" during the month of April!

All key-city playdates in April will be listed in this powerful double-truck ad—appearing in the SAT. EVE. POST—MARCH 26th and LOOK—MARCH 25th

A combined readership of over 20,000,000

ASK YOUR U-I SALESMAN!

Starring **JOHN LUND • JEFF**

with **SUSAN CABOT • BRUCE COWLING • BEVERLY TYLER**

GERONIMO! THE GLORY OF THE U. S. CAVALRY!
The story of the blood-feud that turned the greatest of Indian nations into a land of fury!
The BATTLE AT APACHE PASS
COLOR BY Technicolor
CHANDLER
...AGAIN AS "COCHISE"—the role in "Broken Arrow" that won him an Academy Award nomination!
Universal International
Directed by GEORGE SHERMAN • Story and Screenplay by GERALD DRAYSON ADAMS • Produced by LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE

MATCHMAKER EDITORS STILL WORKING ON "FILMS vs. TV"

The national magazines are still trying to match motion pictures, long-time champion, with fresh young television in the fight of the century. Editors have discovered that reader interest, always eager for Hollywood news, is twice as eager when they combine it with TV. Latest in the field is a three-part story starting this week in the *Saturday Evening Post*.

Entitled "The Big Brawl: Hollywood vs. Television," and written by Milton MacKaye, the story characterizes the competition between the two media as "a fight which will not be won by giving away dishes or by bingo nights. This is strictly a bare-knuckles controversy."

Mr. MacKaye, obviously convinced that television already has the upper hand, cites theatre closings in various parts of the country and says that "no one in his right mind questions that theatre admissions in the nation have taken a substantial nose dive." He estimates the box office recession at "from 20 to 40 per cent," but admits that his figures are based solely on figures supplied by the Bureau of Internal Revenue.

The referee in the contest between Hollywood and television is the Federal Communications Commission, the article says, adding that while films may be having their difficulties, the television networks "who fancy themselves in the driver's-seat" are heading for plenty rough waters themselves, according to present indications.

On the question of television's impact on the theatres, Mr. MacKaye quotes Charles Skouras, president of National Theatres, as saying that television will eliminate 50 per cent of the film theatres now existing in the U. S. "An assistant protested," the author says, "but Mr. Skouras stuck to his estimate." The writer adds that other estimates put the figure at anywhere between 25 and 30 per cent. Mr. Skouras made a similar prediction in last year's story in *Life* magazine.

The article, in the main calmly analytical, gives prominence to theatre television and exhibition's hopes for it. The basic struggle, said Mr. MacKaye, "is between free entertainment in the home and theatrical real estate."

Mayer Got $2,750,000 For Residual Interest

WASHINGTON: MGM paid Louis B. Mayer, former production vice-president, $2,750,000 for his residual interest in the profits of films produced during his 27-year tenure with the studio. The figure was revealed this week in a Loew's report to the Securities and Exchange Commission.

Mr. Mayer's employment contract terminated August 31, 1951. Under its provision he was entitled to receive thereafter 10 per cent of the net receipts from further distribution of pictures produced between April 7, 1924, and the termination date. His contract provided further that he was to receive 10 per cent of the value of any stories of such pictures reused or sold.

Under an agreement dated December 14, 1951, the company made a lump sum payment to Mr. Mayer of $2,750,000 and all obligations of Loew's to make any residual payments under his terminated employment pact were cancelled.

Advance "Monogram Week" Bookings Rise 15-20%

Advance bookings from Monogram exchanges on the second annual "National Monogram Week," February 10-16, indicate a 15 to 20 per cent sales response increase over that of last year, according to Steve Broidy, president. "Monogram Week" of 1951 was the most profitable sales period of the then 20-year-old company, it was said. Morey Goldstein, vice-president and general manager with offices in New York, is directing the drive.

Music Films Sold to TV

A series of concert films, some of which were released during 1951 by Twentieth Century-Fox in the picture "Of Men and Music," has been sold to television. Featuring outstanding artists of the concert stage and filmed by World Artists on the coast, the first of the half-hour concerts will go out over the National Broadcasting Company television network February 24, it was announced last week.

The announcement from NBC said the series was "filmed for television" and said it would "bring concerts into the homes of millions of listeners who have never attended a concert or recital in person." The programs will be sponsored by the James Lees and Sons Co. of Bridgeport, Pa.

A spokesman for the D'Arcy agency said the television rights to the concert films had been sold to it by Rudolph Polk, president of World Artists. They had originally been offered to the agency some three years ago, but later were taken up by 20th-Fox. World Artists altogether filmed eight pictures, but 20th-Fox released only three in the "Of Men and Music" package. The company reportedly had an investment in a number of the films, all of which have been withdrawn from the theatrical market. A spokesman for 20th-Fox said that the company had sold the rights to the series back to Mr. Polk. It could not be established how much 20th-Fox received from World Artists under the arrangement.

WHAT THE PICTURE

(Continued from page 23)

Me" idea as the dead-earnest determination of exhibitors to supply each other with box office information. And as the enterprise throve, gaining participants by the hundreds and readers by the thousands, four clarion voices equipped for laughing as well as sterner uses came to be heard above the crowd. They belonged to J. C. Jenkins, Auditorium theatre, Neligh, Neb.; Fred S. Meyer, Palace theatre, Hamilton, O.; Philip Rand, Rex theatre, Salmon, Idaho, and E. E. Sprague, Majestic theatre, Goodland, Kan. These merry men carried on within the reports department a sequence of good natured undertakings without parallel anywhere.

Naming of Top Star Argued by Exhibitors

On one occasion Fred Meyer elected to challenge "Jaysee" Jenkins on his naming of Viola Dana as the top star of the period, and the argument built up, with some 50 other exhibitors naming other choices, into a Star Popularity contest conducted with all the trimmings of a national election. The Sprague nominee, Norma Talmadge, won the contest, and sent her nominator, gratefully, a gold-framed oil painting of herself so big and bulky that it cost him $15 in express charges. He wrote her an open letter pointing out that he could have bought two of her current features for the same money, and she sent him her apology and a check.

On another occasion "Jaysee," as everybody called him, got into such a hot controversy with other followers of the finny tribe that, after prolonged matching of fish stories and by carefully planned routing, 33 exhibitor-contributors from widely separated points converged late one August on the shore of a storied Canadian lake where they matched their skills with rod and reel, all returning home to stoutly claim the championship. At another time these lively gentlemen, whose fame had spread so widely in the trade that another publication had approached them with offers of special benefits to be had by switching their allegiance, enlisted their fellow-contributors in an informal but effective organization they dubbed the "Herald Only Club," which had grown to a membership of about 750 by the time the need of it had passed.

Voices of Quartette No Longer Heard

The voices of the quartette that set the pitch still held by "What the Picture Did for Me" contributors are heard no more in the department's pages. "Jaysee" liked his fellow-exhibitors so well that, on retiring from personal operation of his theatre, he joined the staff of this publication as a traveling columnist and toured the country in leisurely fashion until his time came. Fred Meyer has been a 20th Century-Fox studio executive for a good many years now. Phil Rand, a literary figure of 1900 sentenced by his doctors to live out his years at an elevation as high as Salmon, Idaho, has gone. E. E. Sprague's career is unreported.

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

The FAMILY SECRET

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Suspense Drama

CAST:
John Derek
Lee J. Cobb
Jody Lawrance

RUNNING TIME:
85 minutes

HIGHLIGHTS:
Wild youth caught in drama of suspense! A family so real it could be your neighbor's! John Derek tops mounting list of hits with portrayal of reckless youth...stopping at nothing refusing to pay the price! Lee J. Cobb excells as the father who puts his family above the law! Erin O'Brien Moore is every mother in the world when she refuses to turn her son in for murder! Jody Lawrance rising star in fourth top role of year! "Refreshing change." (M. P. Herald) "Excellent Portrayal." (M. P. Daily)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD

SEE EXPANDED TV DURING 1952

Network Heads Cite Large Increase in Facilities and Revenue for 1951

The accent was on the future last week as the presidents of the radio and television networks reviewed the past year's accomplishments and optimistically forecast continued rapid expansion of TV during the coming year.

Their reflections were given emphasis by figures from the American Telephone and Telegraph Company which showed that A. T. & T's Long Lines Department had added about 6,500 miles of TV channels during 1951, bringing the total to over 24,000 miles. Four cities were added to the network during the year, making available live network programs to 14 stations not served in 1950.

See Radio Future Bright

The network executives, while obviously more concerned with the growth of television, also expressed optimism over the future of radio. Said Howard S. Meighan, president of CBS Radio:

"It seems unlikely that television will kill off radio, any more than radio killed off newspapers, magazines, movies, the legitimate stage or phonograph records. Radio changed, in some respects temporarily, all of these forms of communication and entertainment. But each has a place of its own, basically unduplicated by any of the others."

Robert E. Kintner, president of the American Broadcasting Co., observed: "The past year has seen radio re-evaluated by the industry as well as the advertisers and their agencies. This reappraisal is bringing an end to the under-selling of radio and recognizes its true importance as a low-cost mass circulation medium."

The growth of television in terms of income was underscored by a disclosure from the Federal Communications Commission that combined AM, FM and TV broadcast revenue in 1950 passed the half-billion mark for the first time, reaching $550,400,000. This represents a 22 per cent increase over 1949. Television alone accounted for $105,900,000, more than triple the 1949 amount, which totaled $34,300,000.

Half TV Units Had Profit

Exactly half of the 106 television stations on the air during 1950 showed a profit, the FCC reported. For standard broadcasting, only 25 per cent of all stations showed a loss and the great bulk of these were stations that came into being since World War II. The combined industry profit, despite rising costs in 1950, stood at $59,000,000, better than double the 1949 figure of $27,400,000.

In his year-end review, Joseph H. McConnell, president of the National Broadcasting Company, predicted 28,000,000 TV sets installed in American homes by 1955 when "we still think of television as we think of radio today; not in regional terms but as an instrument of mass communications for all of America."

Mr. McConnell, in a significant reference to theatre television, estimated that 4,100 houses would be equipped with large-screen TV units by 1955. Adding this average audience of 4,300,000 viewers to the home audience of 84,000,000, Mr. McConnell said television would be within daily reach of nearly 90,000,000 people.

Wants UHF Band Freed

Total national expenditures for advertising will rise from the present $1,775,000,000 a year to $8,000,000,000 by 1955, the NBC head thought. "Considering the present leaping demand for television network time, it is probable that television in 1955 will achieve billings of $1,000,000,000, or one out of every eight dollars spent by American advertisers in all media," he said.

Mr. McConnell stressed the need for opening up the Ultra High Frequency band to free the Very High Frequency band from current restrictions "and offer an opportunity for nearly every community in America to enjoy television." He added that the scientific case for UHF had already been established.

J. L. Van Volkenburg, president of CBS Television, said the biggest event in television in 1951 was the linking of the two coasts by transcontinental cable facilities which originated regular coast-to-coast program scheduling. He mentioned acquisition of additional studio space in New York and progress in the construction of the first big unit of the projected $30,000,000 CBS Television City project in Hollywood.

CBS Television business was good in 1951, he reported, with 85 per cent of the network clients retaining their usual broadcast periods during the summer. A total of 55 companies placed new business with CBS-TV during the year.

Mr. Kintner's report also mentioned the ABC-TV centers in New York and Hollywood and he saw television emerging as "a new and potent force in public affairs in 1952." All networks emphasized the projected development of daytime television programming during the coming year.

Service to 86 Stations

The A.T. & T summary said the company's investment in television now had risen to $85,000,000. Currently, 24,000 channel miles provide service to 86 stations in 46 cities. This compares with January of 1947 when the Long Lines network consisted of two channels interconnecting New York and Washington for a total of 476 miles. During 1952, A.T. & T hopes to add Miami, New Orleans, Houston, Dallas, Ft. Worth, San Antonio, Oklahoma City and Tulsa to its network. Plans also call for a connection at Buffalo with a proposed Canadian link to Toronto.

The A.T. & T. report said that since commercial theatre television service was first furnished in June of 1948, 33 theatres in 17 cities had received service.

Exhibitors Seek Shows For TV Sets

Its development impeded by the lack of adequate programming, exhibitors are engaged in an intensive effort to find attractive entertainment material for theatre television.

While it was learned that plans to offer the Theatre Guild's production of "Saint Joan" to United Paramount Theatres on an exclusive basis have fallen through because the theatres did not believe the play would be good box office, talks between UPT executives and representatives of the Theatre Guild are continuing.

The Guild announced last week that plans for televising a program of plays produced by the Theatre Guild to a group of closed circuit theatres through the country were going forward. It said "Saint Joan" would be included as part of the long-range blueprint. Televising of the series is being prepared for the spring, the Guild said.

A United Paramount official emphasized this week that no contracts had been signed, but confirmed that talks were going on. He expressed some reservations over the attractiveness of legitimate plays to the general run of the motion picture audience. "Such programs would be designed for special audiences," he said. "The exhibitors would have to work to get them in."

Discussions are also said to be going on between the Fabian circuit and the producers of the twin Broadway stage hits "Caesar and Cleopatra" and "Antony and Cleopatra," both starring Laurence Olivier and Vivian Leigh. Envisioned for such a telecast would be a circuit of 36 houses with a seating capacity of 75,000. The theatres are understood to be ready to offer $75,000.

In an interview in New York last week, David T. Katz, recently appointed general manager of the Roxy, 20th Century-Fox Broadway showcase, saw the stage of the theatre as originating point for shows to be piped into other New York houses. The first model of the Eidophor theatre television system, now in transit from Zurich, Switzerland, will be installed at the Roxy in February, following its demonstrations at the Movietone studios in New York.

Virginia Unit Meets Feb. 13

The annual winter meeting of the Virginia Motion Picture Theatre Association will be held February 13 at the Jefferson Hotel in Richmond, Frank O'Brien, chairman of the event, has announced.

Trade Aids Polio Drive

A song and scene, above, from the 1952 March of Dimes trailer, with Howard Keel doing the honors. The song is a Richard Rodgers-Oscar Hammerstein creation and appropriately is the title of the trailer, "You'll Never Walk Alone."

The 440-foot, free trailer is distributed by National Screen Service, and will aid the drive in support of the National Foundation for Infantile Paralysis. It will be for release in most areas January 24-31.

Produced with the cooperation of MGM, it was directed by Harry Loud, edited by Russell Selwyn and Benjamin Lewis, and its photographer was Ray June. Jeff Alexander did the vocal arrangement, Al Sendry the orchestration, and Johnny Green the musical direction.

It depicts a polio hospital where Keel sings to youngsters, and where one seven-year-old is seen having braces affixed to his legs, and then is accompanied by Keel down a corridor at the end of which happy parents greet him and where his father then takes him in his arms and away.

It makes no reference to audience collections. The Foundation is saying to exhibitors: "It is our hope that you will conduct such collections."

Loew's Decree Possible "Early in February"

The New York Statutory Court likely will receive the anti-trust consent decree between Loew's and the Justice Department "early in February," a Justice Department spokesman said in New York early this week. A settlement of the anti-trust case has been effected by the film company and the Government, but clearance is still being awaited from the Internal Revenue Bureau which must pass on the tax aspects of the reorganization plan.

A Government spokesman said the problem of the Loew decree was particularly involved.

Disney True-Life Subject Maintains High Standard

Walt Disney's latest True-Life Adventure film, "Olympic Elk," scheduled for release February 22, carries on the high standards set in the previous issues of the series—"Seal Island," "Beaver Valley" and "Nature's Half Acre." In some ways the story of the elk migrations on the Olympic Peninsula in the State of Washington is the best in this group of unusual and distinguished short subjects dealing with the natural world about us.

Across from the city of Seattle lies the Olympic Peninsula. While a highway runs along the peninsula's coast, its interior is one of the wildest areas in this country. It is there that the majestic Olympic Elk has its home. The film traces the annual migration of the herds from the lowlands to mountain plateaus. Included is a dramatic fight between two bucks. The color by Technicolor is impressive.

It would be hard to imagine a theatre program that would not be improved by the addition of this 27-minute subject. In many situations it undoubtedly will replace a second feature. National Screen Service is distributing a trailer running about one minute as well as accessories similar to those used for previous Disney True-Life Adventures.—M. Q., Jr.

Allied Unit Criticizes Small for TV Sale

DES MOINES: Producer Edward Small was sharply criticized for selling pictures to television and sneak previews of pictures were condemned here this week at a meeting of the Allied Theatre Owners of Iowa-Nebraska. Al Myrick was re-elected president and Leo Wolcott remains as chairman of the board. The board also was re-elected, with the exception of Charles Jones of Elma, Iowa, who is the new secretary. Elmer Hunke of Omaha, former secretary, is now treasurer, replacing T. V. Evans of Clinton. The meeting demanded regular and personal solicitation of all theatres by film company representatives to eliminate the "either or" situation. The Allied unit further called for the sale and dating of pictures to all theatres on the national release date and set its annual convention for Omaha, Nebr. April 22 and 23.

Columbia Votes Dividend

The board of directors of Columbia Pictures Corporation last week declared a quarterly dividend of $1.06¼ a share on the $4.25 cumulative preferred stock, payable February 15 to stockholders of record February 1.

Glass Will Testify

George Glass, vice-president of Stanley Kramer Company, will make a voluntary appearance before the House Committee on Un-American Affairs at the hearings starting January 21, a spokesman for the company said this week, confirming earlier reports that Mr. Glass would appear.

Kramer Gets Backing in Coast Fight

The production end of the industry lined up solidly last week behind producer Stanley Kramer in his fight against a coast pressure group.

Statements issued by various organizations, including the Motion Picture Association of America, pledged support to Mr. Kramer amid indications that the industry in the future would stand and fight charges of Communism.

Mr. Kramer last week filed a $1,000,000 libel action against the Wage Earners Committee of Los Angeles. The group had attacked him in a circular as being "notorious for his Red-slanted, Red-starred films." Members of the Committee picketed the theatre where Mr. Kramer's "Death of a Salesman" was playing and the producer charged that the Wage Earners circular also was mailed to exhibitors.

Organizations supporting Mr. Kramer included the Association of Motion Picture Producers, the Independent Motion Picture Producers' Association and the Society of Independent Motion Picture Producers.

Eric Johnston, MPAA president, commending the three Hollywood organizations for hitting back at self-appointed groups which irresponsibly attack the industry, declared, "This is a policy which the whole industry will pursue with vigor. Our industry never objects to honest criticism but we do resent false attacks. One of the things of which Hollywood is proudest is the fact that in none of the investigations has there been any evidence of Communist propaganda in motion pictures. Our industry is proud of this record. It is proud of its Americanism."

Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, wired Mr. Kramer, indorsing his "courageous action against Los Angeles pressure group" and pledging wholehearted support to help fight the issue to a successful conclusion.

Said Mr. Mayer: "Combatting false accusations against patriotism of the motion picture industry is one of COMPO's major activities notwithstanding partial reports of COMPO's public relations program which may have given the contrary impression. If there is anything we can do to help you in this action, please feel free to call on us."

Chicago Students Get Rate

A student admission rate of 50 cents, compared with the adult admission of 74 cents, has been inaugurated by Schoenstadt's Piccadilly theatre, Chicago, in what is believed to be the first such move in recent years on the part of a Chicago exhibitor. Reduced rate cards are issued by the manager and also are honored by Schoenstadt's Harper and Hyde Park theatres.

People in The News

ARNOLD M. PICKER, vice-president in charge of foreign distribution of United Artists, was to fly this week to Brazil on the first leg of a tour of the company's South American offices. He will hold the company's first South American sales convention in Rio de Janeiro. Mr. Picker will also visit Uruguay, Argentina, Chile, Peru, Panama, and Venezuela and expects to return to New York February 15.

PHIL REISMAN, RKO Pictures vice-president of foreign distribution, was scheduled to leave this week by plane for Montevideo, Uruguay, the first stop on his Latin American tour. While in Uruguay, MR. REISMAN will attend the Second International Film Festival in Punta de Este where RKO has entered three films.

SID MESIBOV, exploitation manager of Paramount Pictures, has been elected president of the Paramount Pictures Club, for 1952. Other officers include PAUL ACKERMAN, vice-president; HERBERT SMIDT, treasurer; IDA MILLER, secretary and MARY BRADY, board of governors. Retiring president is ALBERT DEANE.

GEORGE LEFKO has been promoted from assistant branch manager to branch manager in Chicago, according to BEN KALMENSON, Warner distribution vice-president. He replaces JACK SHUMOW, who has resigned.

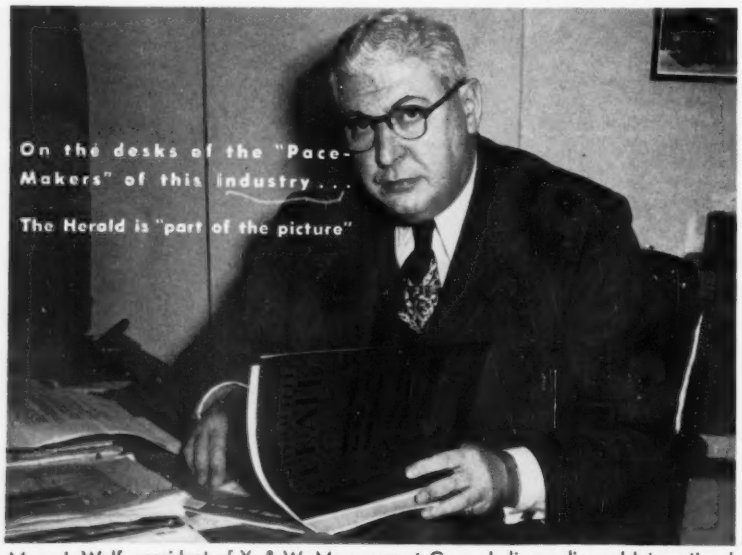
S. ROBERT FINKEL has been appointed eastern district sales manager of Souvaine Selective Pictures, succeeding JOHN MCKENNA who recently resigned. MR. FINKEL, former New York branch manager for Eagle Lion, will work out of the New York office, supervising New York, New England and New Jersey territories under the direction of CHARLES M. AMORY, general sales manager.

JAMES W. SPENCE, treasurer of Canadian Kodak Co., Ltd., in Toronto, will also be assistant general manager, it has been announced by E. STANLEY CURRIE, president and general manager. Other new appointments are R. LAIRD B. JOYNT, comptroller, and KENNETH WINTER, office manager.

JOHN W. DAVIES, past chairman of the London and Home Countries branch of the Cinematograph Exhibitors Association in Britain, was the sole nominee for the post of CEA vice-president, automatically assuming the position for 1952 and the presidency for 1953.

DAN J. SMOLEN has been appointed purchasing agent of Twentieth Century-Fox, succeeding the late WILLIAM FREEDMAN.

FRANK CAPRA will attend the International Film Festival in India, January 24 to February 27, as official delegate of the U. S. State Department.



Marc J. Wolf, president of Y. & W. Management Corp., Indianapolis, and International Chief Barker of Variety Clubs International.

Clark Quits Paramount

A. M. Kane

M. R. Clark

M. R. "Duke" Clark, south central division manager for Paramount, will resign, effective February 29. A. M. Kane, now assistant east-south division sales manager, will succeed him March 1.

Mr. Clark is resigning because of poor health. A. W. Schwalberg, president of the Paramount Film Distributing Corporation, expressed deep regret over his decision, and added, "the company will not be quite the same without you."

Mr. Clark joined Paramount in 1921, was a salesman in Ohio, a representative in western Canada, a special representative in the midwest, a Columbus, Ohio, branch manager, then manager of the Cleveland and Los Angeles branches, a district manager in Cleveland and the southwest, and in 1949 was raised to the position he now relinquishes.

Mr. Kane joined the company in 1925 in Boston as accountant and rose there to sales manager, in 1932 becoming branch manager at New Haven. In 1936, he went back to Boston as branch manager, and in 1944 was named district manager in New York State and New England. He was named to the post he holds currently, in 1947.

Donate $68,000 for Will Rogers Hospital

Charles E. Lewis, executive vice-president of the Will Rogers Memorial Hospital, received $68,000 to add to the hospital funds at a testimonial dinner in his honor at New York's Hotel Astor last week. Mr. Lewis was feted by his friends and associates in the industry in recognition of his efforts in behalf of the hospital and of Variety International, of which he is "press guy." The funds were presented in three separate checks. The first, from Sam Switow and Charles Feldman, exhibitor and distributor chairmen, respectively, of the recently concluded Will Rogers "Christmas Salute," was for $57,000. Fred J. Schwartz, chief barker of Tent No. 35 and chairman of the meeting, presented the second check for $10,000 from the local Variety Club. The third check, for $1,000, represented the dinner surplus and was presented by Abe Montague, president of the hospital, who also presented a bronze plaque to Mr. Lewis.

BIG EXCITEMENT!

"T

BI

NIGHT

"YOUNG BARRYMORE, IN A TURBULENT, DEMANDING ROLE, CONVINCINGLY EARNS HIS RIGHT TO HIS FAMOUS NAME.

Crams an uncommon amount of character insight, originality and intense feeling, as well as the seedy realism of cheap, big city backgrounds in the small hours."—*Time*

"A mature, touching story skillfully directed. Barrymore turns in a youthfully ingratiating performance. The shocking opening scene finds him precipitated into a bewildered, drunken man hunt."—*Newsweek*

starring

JOHN BARRYMORE, JR.

Philip A. Waxman presents

JOHN BARRYMORE, JR. in "THE BIG NIGHT"

with Preston Foster • Joan Lorring

Howard St. John • Dorothy Comingore • Philip Bourneuf

Directed by Joseph Losey • Produced by Philip A. Waxman

Screenplay by Stanley Ellin and Joseph Losey

Director of Photography Hal Mohr • Released thru United Artists

Big... thru UA

Sees Need For Special Sales Plans

To obtain proper grosses in today's market, pictures must be given special handling, A. W. Schwalberg, president of Paramount Film Distributing Corp., told a meeting of the company's division sales managers at the Hotel Plaza in New York during the first half of this week.

"We can no longer rely on a conventional selling pattern," he said. "We cannot treat pictures as a group. Each attraction must be handled individually. The problems involved in selling a picture like 'Flaming Feather' are different from those attendant upon 'Silver City.' Both are westerns, but we must not make the mistake of treating them alike. And the same theory holds for each of our other releases."

Mr. Schwalberg said the saying that there is nothing wrong with the industry that good films cannot cure is fallacious and should be replaced by "intelligent selling and merchandising" which make the differences in grosses.

"Paramount has provided the industry with great product, and it's the responsibility of the exhibitor as well as the distributor to see that the greatest possible dollar value is realized from it," Mr. Schwalberg declared. "This means we must re-double our selling efforts in every situation from the largest key to the smallest sub-run."

The conclave of the divisional sales managers ended Wednesday with a series of meetings between individual division managers and home office sales executives. Sales policy for Cecil B. DeMille's "The Greatest Show on Earth" was a major factor in the discussions of the three-day meeting.

DIVISION MANAGERS and home office executives of Paramount Pictures as they conferred early this week at the Plaza Hotel, New York. In the scene above, reading left to right at the rear table: Adolph Zukor, chairman of the board; Austin Keough, vice-president and general counsel; Y. Frank Freeman, vice-president and studio head; A. W. Schwalberg, president of the Paramount Film Distributing Corporation; E. K. O'Shea, vice-president, and Robert Rubin, assistant to Barney Balaban, president of Paramount Pictures. Reading clockwise around center table: Arthur Dunne, contract department head; Henry Randel, New York district manager; Oscar Morgan, general sales manager, short subjects and Paramount News; J. J. Donohue, central division manager; Gordon Lightstone, Canadian general manager; Hugh Owen, eastern and southern division manager; A. M. Kane, new south central division manager; and Howard Minsky, mid-eastern division manager.

Columbia Board to Be Cut to Nine

The Columbia Pictures board of directors will be cut from 10 members to nine effective February 20 under a new amendment to the company's by-laws, it was learned this week. The annual Columbia stockholders meeting is to be held February 19. Members of the present board are: Harry Cohn, Jack Cohn, A. Schneider, A. Montague, N. B. Spingold, Donald S. Stralem, J. M. Blancke, Arnold Grant, Henry Crown and L. Rosenteil.

Local 306 Reelects Gelber

Herman Gelber has been reelected president of projectionists Local 306 in New York of the International Alliance of Theatrical Stage Employees. Other officers include Al Kunzie, vice-president; S. D'Inzillo and Harry Garfman, business agents; Ernest Lang, recording secretary; Izzy Schwartz, financial secretary, and Abe Kessler, treasurer.

Honor George Skouras For Boys' Club Aid

George P. Skouras, founder of Skouras Theatres Corporation and president of United Artists Theatre Circuit, Inc., was honored with J. Willard Hayden, president of the Charles Hayden Foundation, as a principal benefactor of the Boys' Club of Queens at a dinner at the Hotel Astor, New York, January 17. The dinner, at which Herbert Hoover was principal speaker, was the initial affair in a campaign to raise $200,000 for the club. Mr. Skouras donated a $50,000 land grant for the club while Mr. Hayden made an additional grant of $500,000 for the erection of buildings. The latter grant is conditional upon the ability of the club to raise a working capital fund of $200,000. Tex McCrary, radio and TV personality, was toastmaster at the dinner, which brought the fund about $50,000.

Tri-States Disposes of Eight in Iowa, Nebraska

Tri-States Theatres has disposed of eight holdings in the Iowa-Nebraska area, including the Hastings Strand and Drive-In, Hastings, Neb.; the Grand, Grand Island, Neb., and the Hollywood, Victory, Iowa, State and Sioux City Drive-In at Sioux City, Ia. Fred Teller, former manager of Tri-States' Omaha theatre, is vice-president of the Strand Amusement Company and is operating the Hastings situations. Mrs. David Kaufman, formerly in partnership with Tri-States at Grand Island, has taken over the Grand. Affiliated Theatres of Sioux City, formerly in partnership with Tri-States, now has the five Sioux City holdings, leaving Tri-States with only the Capitol at Sioux City.

Trade Backs Civil Defense

The film industry, in the near future, will embark on a nationwide and extended campaign in behalf of education in civil defense subjects.

Sparked by a message from President Truman, the drive will include national distribution of a special rental-free trailer sponsored by members of the Motion Picture Association of America. The trailer, distributed by National Screen Service, will be sent to all theatres and will convey the message to the public that each community will be visited by one of three "Alert America Convoys," the latter similar in concept to the "Freedom Train."

Each of the convoys will carry many exhibits, posters, and 16mm films for screening in long trailer trucks and advising the public of the right and wrong action in the event of an enemy attack.

Each area will have one exhibitor appointed to organize the other theatre operators for full participation in the project. Approved by the sales heads of all member companies of the MPAA, the scheme is described as the reply by the film industry as a whole to many requests from exhibitors and from the Civil Defense Administration for a medium to help educate the public in civil defense matters.

The trailer-truck convoys, all carrying lighted, animated displays, will not only point up the need for civilian defense preparations, but will also show what might happen to a U. S. city in the event of an atom bomb attack or chemical warfare by the enemy.

Production-line assembly of RCA Theatre-TV projection units speeds equipment deliveries.

...first PICTURES...then SOUND...now "IMMEDIACY" to add PULLING POWER to your shows

JUST AS SOUND added tremendously to your box office, so theatre television offers you new box office "pulling power." For theatre-TV offers the patron a new concept of realism..."immediacy"... seeing events as they happen... while they are fresh and newsworthy... on a big theatre screen, in clear detail.

RCA is prepared to bring this new opportunity to the theatre owner. It has developed and designed a tested and reliable theatre-TV system. And it is now producing these equipments in quantity to provide for the needs of forward-looking theatre owners.

Theatre-TV has proved its pulling power in theatres throughout the country. Protect your future position! Order now!

Call your RCA Theatre Supply Dealer for full information about instantaneous RCA Theatre Television for *your* theatre. Do it *right now*.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Only 2 Firms Offer Films To Skiatron

Only Paramount and RKO have indicated that under certain conditions they would be willing to provide feature films for the projected New York test of the Skiatron Subscriber-Vision pay-as-you-see system.

In a letter to all companies, Arthur Levey, Skiatron president, had asked them to make available recent product and had set January 15 as the deadline for their answers. Definite refusals came from MGM, Warners and 20th-Fox. Universal and Columbia said the request had not been received. In reply, Mr. Levey said his letter had been sent by registered mail and receipt had been acknowledged.

The Skiatron system is one of three pay-as-you-go systems brought out since the war. Phonevision was tested in Chicago early in 1951 and Paramount has a half-interest in Telemeter, which is scheduled for an early coast test.

Paramount told Skiatron that, as in the case of Phonevision, it would make pictures available upon receipt of more detailed information about the system. A number of companies pointed out that they would not provide product prior to Federal Communications Commission authorization of the planned Subscriber-Vision test.

The system has undergone experimental demonstrations over WOR-TV in New York. Skiatron recently dispatched letters to independent producers, asking for product. The Society of Independent Motion Picture Producers last year endorsed the principle of subscription television in a letter to FCC, urging the commission to speed the advent of pay-as-you-see video.

A Warner spokesman said the company saw no need to explore the subject of subscription television further, having gained the experience it needs from the Phonevision test. According to Mr. Levey, Skiatron has not yet decided what steps it will now take to obtain product.

Building Code Hearing Continues March 24

Testimony by theatre representatives and safety experts at a New York State building code hearing held in Albany January 14 will be taken under advisement for study before the next session March 24. Commissioner George S. Raymond, of the State Board of Standards and Appeals, presided over this week's hearing concerning proposed amendments to the Standard Building Codes for places of public assembly. The hearing dealt principally with: new requirements for safety in heating apparatus in existing theatres; the regulation for enclosed stairways leading from balcony to foyer, and the definition of "waiting space."

Merger Plan Before FCC

WASHINGTON: Hearings before a Federal Communications Commissioner on the broad question of a merger between United Paramount Theatres and the American Broadcasting Company opened here this week.

Connected with the issue is the question of whether United Paramount Theatres, Paramount Pictures and their affiliates should be permitted to remain in television.

The hearings will probably continue on and off for many months and a final decision is seen unlikely for a year or more.

The first phase of the hearings before examiner Leo Resnick dealt with the question of whether Paramount Pictures controls Allen B. DuMont Laboratories and other questions concerning the transfer of DuMont under the Paramount consent decree reorganization plan.

The Commission has tentatively found that Paramount does control DuMont, but the whole question is being gone over again.

As the hearings opened, Allen B. DuMont disclosed that his company had, for the past few years, been trying to get Paramount Pictures to sell its holdings in Allen B. DuMont Laboratories and that his company felt Paramount's continued ownership of DuMont stock would hurt DuMont in many ways.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

STANLEY KRAMER'S Production of
DEATH OF A SALESMAN
starring FREDRIC MARCH
with
Mildred DUNNOCK · Kevin McCARTHY · Cameron MITCHELL · Howard SMITH
Screen Play by STANLEY ROBERTS
Based upon the Play by ARTHUR MILLER
...as produced on the stage by Kermit Bloomgarden and Walter Fried
Directed by LASLO BENEDEK

JOAN DAVIS
in HAREM GIRL
with Peggie CASTLE · Arthur BLAKE
Screen Play by EDWARD BERNDS and ELWOOD ULLMAN
Produced by WALLACE MacDONALD • Directed by EDWARD BERNDS

ROBERT CUMMINGS · BARBARA HALE
in THE FIRST TIME
with
Bill GOODWIN · Jeff DONNELL · Carl Benton REID · Mona BARRIE
Screen Play by Jean Rouverol and Hugo Butler, Frank Tashlin and Dane Lussier
Directed by FRANK TASHLIN
A NORMA PRODUCTION • Produced by HAROLD HECHT

KONGA—THE WILD STALLION
with
Fred STONE • Rochelle HUDSON • Richard FISKE
Screen play by HAROLD SHUMATE • Directed by SAM NELSON
Reprint

CHARLES STARRETT · SMILEY BURNETTE
in THE HAWK OF WILD RIVER
with JACK MAHONEY
Written by HOWARD J. GREEN
Produced by COLBERT CLARK • Directed by FRED F. SEARS

The Hollywood Scene

"B" Film Not Through—Steve Broidy Proves It

by WILLIAM R. WEAVER
Hollywood Editor

An observer of the Hollywood scene perplexed by the singular disparity between the reports from major studio and newspaper quarters that the day of the low-budget feature is gone forever, the news in his own periodical that certain operators of subsequent run theatres are booking foreign films and other art-theatre stuff into their standard houses, and the continuing complaint of exhibitors generally to the effect that Hollywood isn't making enough pictures per year to satisfy their needs, can be concerned enough about his own and the trade's means of livelihood to submit his quandary to the man who would have the answers if there are any.

Steve Broidy

The man is, of course, Steve Broidy, president of Monogram and Allied Artists, whose companies, if the above-mentioned reports were correct, should be headed straight toward extinction, since they specialize in production of precisely the low-budget features (he, no man for fancy language, calls them "B" pictures) reported from so many quarters to be in their last, lean days. And it just ain't so.

Plain, straight-talking Steve Broidy, it turns out, is in something of a quandary himself, but not the same one. His quandary has to do with how come so many sources of the kind usually described as informed have happened to come up at about the same time with vocal expressions of the same uninformed disbelief in the future of bread-and-butter pictures. Not that he's worrying about that phase of the happenstance, but because it does make him feel a little like Mark Twain probably did when the newspapers published that phony story of his demise. To be sure, reports of the kind have tailed off since publication of the whopping Monogram annual report, but their odor is still about.

Figures from Desk Drawer Are Quite Convincing

Not to add more mere words to a series of assertions and statements already protracted beyond significance, the president of Monogram reaches into a desk drawer and brings up his private running-record of the past 18 months' releases. His visitor is no accountant, statistician or financial genius, but he can read plain numbers, and when he finds the figures in the column designating bookings-played ranging along between 11,000 and 14,000, with distance still to go, he knows the reports of the passing of the "B" picture are as exaggerated as were those of Twain's untimely end. There is no denying the weight and significance of a set of black figures in a ledger.

A sort of clincher figure is the one telling the financial tale of the Bowery Boys pictures. The series, now 12 years old, and with trade history arguing that no series is good for more than six, is having its biggest year right in the teeth of the gale of bad news sweeping the pessimistic side of the trade. Main-line product statistics repeat the pattern.

A trade visitor concerned about the future of his means of livelihood is quickly cured by Dr. Broidy. It's pointed out to him that while some marginal theatres have closed, more drive-ins have opened, and that while wish-thinkers still talk about eliminating double feature programs, the public still declines to let them do it. He's told other reassuring facts, if he still wants any, but the booking statistics have dissolved his perplexity completely. He knows this branch of his means of livelihood is in good shape, possibly better than it's ever been.

Eight Pictures Started

Eight pictures, listed below, were started during the week. Most outstanding among them, in point of name power, was "Against All Flags," with Errol Flynn, Maureen O'Hara and Anthony Quinn, a production in color by Technicolor for Universal-International, with Howard Christie producing and George Sherman directing.

Technicolor is also being used by William Pine and William Thomas for their "Caribbean Gold," for Paramount release, which is directed by Edward Ludwig and has John Payne, Arlene Dahl and Sir Cedric Hardwicke in the cast.

Winnie Goes to the Movies

During his recent trip from England to the United States aboard the *Queen Mary*, Prime Minister Winston Churchill saw two films, according to news dispatches. They were United Artists' "Quartet' and Paramount's "A Place in the Sun."

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA
Junction City
The Happy Time (Kramer Co.)

INDEPENDENT
Son of the Outlaw (Jack Schwarz Prod.)
Kid Monk Baroni (Broder Prod.)

MONOGRAM
Jet Job
Dead Man's Trail

PARAMOUNT
Caribbean Gold (Pine-Thomas Prod—Technicolor)

UNIVERSAL-INT'L
Against All Flags (Technicolor)

FINISHED (2)

MGM
Lovely to Look at (Technicolor)

20TH CENTURY-FOX
Cry of the Swamp

SHOOTING (21)

INDEPENDENT
The Fighter (G & H Prod.—at MPC)
Limelight (Chaplin Prod.)

MGM
Days Before Lent
Pat and Mike
Because You're Mine (Technicolor)
Carbine Williams

PARAMOUNT
Military Policemen
Botany Bay (Technicolor)
Jumpin Jacks (Hal Wallis Prod.)

REPUBLIC
Song of Youth (Truecolor)

RKO RADIO
This Man Is Mine (Wald-Krasna)

20TH CENTURY-FOX
Dream Boat
The Full House (Part 2. "The Cop and the Anthem")
Les Miserables
What Price Glory (Technicolor)
Don't Bother to Knock
We're Not Married
Way of a Gaucho (Technicolor)

UNIVERSAL-INT'L
Untamed (Technicolor)

WARNER BROS.
Man With a Gun
Alexander, The Big Leaguer

The National Spotlight

ALBANY

The Palace attracted area industry interest with a heavy-typed, two-column advertisement to the effect: "You Always See the 'Top' Pictures at Fabian's Palace! MOTION PICTURE HERALD Presents as the 'Top' Pictures of 1952: 'An American in Paris' (Metro-Goldwyn-Mayer); 'Born Yesterday' (Columbia); 'David and Bathsheba' (20th Century-Fox); 'The Great Caruso' (MGM); 'King Solomon's Mines' (MGM); 'Show Boat' (MGM); 'That's My Boy' (Paramount). Six of These Pictures Were Shown 'First Run' at the Palace Theatre!" . . . . Visitors included: J. Meyer Schine, Louis W. Schine, Gus Lampe, Seymour L. Morris, and Chris Pope, of the Schine circuit; Peter Brosian, Universal-International district manager; George Waldman, United Artists New York branch manager; Bert Kulik, Bell Pictures; Norman White, sales manager for National Roadshows (releasing "Uncle Tom's Cabin"). . . . Burt Toppal, one-time MGM booker in the Albany exchange and new UA salesman for the territory, was here with Mr. Waldman. . . . The Variety Club Big Brother drive has reached halfway toward the goal of $20,000, Chief Barker Nate Wimig reported. . . . Fabian's Plaza, Schenectady, is featuring its new "squint-free screen," according to newspaper ads.

ATLANTA

Charles Woodward, formerly in the booking department of Twentieth Century-Fox, has joined Republic Pictures in the same capacity. . . . In the city booking was Bob Dunn, Camilla, Camilla, Ga.; Nat William, Interstate Enterprises, Georgia; and A. L. Bishop, Bishop's Theatres in Columbus, Ga. . . . The Seminole Indians turned out in force at Naples, Fla., to see themselves for the first time in a motion picture. It was the premiere showing of "Distant Drums." Most of the picture was made near Naples, Fla. . . . Winter and rainy weather has closed several drive-ins in and around Atlanta until the spring. . . . John Lowery acquired the Cozy theatre, Bentonville, Ark., from Carl Johnson. . . . The Edison theatre, Fort Myers, Fla., closed since July, 1950, reopened December 30 with a double feature policy. The opening was handled by Bryon Cooper, local manager for Florida State Theatres. Mr. Cooper said the theatre is being reopened because business in general in the area is on the upgrade. . . . Garve Ivey, John Miller and George Vines, are the new owners of the Manchester drive-in just north of the Jasper, Ala., city limits. Mr. Vines will be manager. . . . While in the city recently Hugh Martin, Sr., owner of the Lake theatre in Clermont, Fla., looked for a site for a new drive-in in the Clearmont-Minneola community. . . . Mr. and Mrs. P. L. Taylor, of the Bishop Theatres in Columbus, Ga., announced the birth of a son. Mr. Taylor is also editor of the *Columbus World*. . . . William Rierson and Charles Kallam have sold the Benbo theatre, East Bend, N. C., to Debs Holder, manager of the King drive-in, King, N. C. for the last three years. Mr. Holder's brother, Myer, will manage the King.

BOSTON

Industryites are still talking about the Jimmy Building dedication banquet, the highlight of the Variety Club of New England's long list of charitable events. With more than 70 guests seated on the dais, special praise goes to Samuel Pinanski, chairman for the dinner and Gael Sullivan of TOA, toastmaster. Speakers were Maurice Tobin, Secretary of Labor, Leonard Goldenson of United Paramount Theatres, Marc Wolf, Variety International chief barker, Richard Walsh, president of IATSE, Dr. Sidney Farber, scientific director of the Jimmy Building, Ned E. Depinet of RKO, Walter Brown, newly elected chief barker of Variety Club of New England, Martin J. Mullin, president of the Children's Cancer Research Foundation and the presidents of all the National League Baseball Clubs as well as Ford Frick, Commissioner. . . . Betty Hutton, star of Paramount's "Greatest Show On Earth" is set to arrive in town for press interviews and radio appearances January 18, while a few days later, Paul Henreid, star of Lippert's "For Men Only" is also scheduled to arrive for personal appearances at the Paramount theatre where the film is booked. . . . Jerry McGowan, MGM booker, has been transferred to Buffalo as a salesman. Phil Feinberg, also a booker, has resigned to enter another business on the West Coast.

WHEN AND WHERE

January 20: Second annual communion breakfast of motion picture industry Catholics, New York area, Waldorf Astoria Hotel, New York.

January 20: First annual communion breakfast of motion picture industry Catholics, Toronto area, Royal York Hotel, Toronto, Ont.

February 4-6: Annual Board of Directors meeting, Allied States Association, Washington, D. C.

February 12: Annual awards banquet, Screen Writers Guild, Hollywood.

February 13: Annual winter meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond Va.

February 14, 15: Annual meeting, Executive Board, Council of Motion Picture Organizations, New York.

March 4-6: National drive-in theatre owners convention and drive-in equipment show, Allied Independent Theatre Owners of Kansas and Missouri, Continental Hotel, Kansas City, Mo.

March 23-25: Annual convention, Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City, Okla.

BUFFALO

Marc J. Wolf, chief barker of Variety Clubs International, was in Buffalo Saturday evening to install the new crew of Tent No. 7 at a dinner-dance. Dave Miller becomes chief barker for 1952 of the Buffalo club and Murray Whiteman retires from the same job and becomes a national canvasman. . . . Mike Gruscella, former booker at U-I, has joined the local Columbia staff as salesman in the Rochester-Syracuse area. He succeeds Bill Lissner. . . . Harry Levine has taken over the Syracuse territory as a salesman for the local Warner Bros. office and Selwyn Ginsler now is covering the Buffalo district. . . . Edward L. Hyman, vice president, United Paramount Theatres, was in Buffalo with Max Fellerman, Al Sicignano and Bernard Levy for a conference with local and Rochester UPT executives. . . . The Capitol in South Buffalo, a former George F. Hanny and Dipson house, now is being operated by Albert Wright, who also directs the Aero drive-in in Union road, Cheektowaga.

CHICAGO

The Woods with "Detective Story," Oriental with "My Favorite Spy" and World Playhouse with "The Emperor's Nightingale" reporting good box office. In the outlying situations "Streetcar" and "The Lavender Hill Mob" have been drawing well, with "American in Paris" doing top business in some spots. . . . The Plains, Plainfield, Ill., part of the Anderson circuit, has closed. . . . Harry Balaban has been named to head the Amusement Division of the Red Cross campaign. The Amusement Activities Committee decided to ask all theatres in Chicago to make an audience collection for La Rabida Jackson Park Sanitarium on behalf of Variety Club of Illinois the week of February 8. . . . Schoenstadt's Piccadilly, Harper, and Hyde Park have established student admission rates. B. & K. are reported to be mulling a similar move. . . . Art Stern, formerly with Essaness and Triangle circuits here, has joined with his cousin, Bill Trinz, on the coast to produce and distribute TV film versions of "Little Orphan Annie" and "Gasoline Alley." . . . Bob Lindenthal, of the Schoenstadt circuit, and his wife are headed for Bermuda. . . . The Southtown has restored its normal 70 cents top after several months of running at reduced admissions. Kids' admission remains at 9 cents.

(Continued on opposite page)

CINCINNATI

One of the most important subjects on the agenda of the National Collegiate Association convention at the Netherland Plaza, in Cincinnati, January 7 to 12, was the controversial issue of the 1952 televising of college football games, which last year was conducted on an experimental basis. . . . Replete with Kleig lights and other appropriate fanfare, the Wright-Patterson Airfield band, in front of the RKO Grand, a parade of WAFS, U. S. generals and war heroes, plus broadcasts, marked the opening of "The Wild Blue Yonder." Additionally, various types and models of air force devices and other materiel were displayed at the theatre during the engagement. . . . More than two tons of scrap metal was collected from local exchanges and theatre supply concerns under supervision of Stanley C. Jacques, manager of the RKO-Radio branch, chairman of the industry scrap metal drive. . . . Abe Hyman, prominent theatre man, of Huntington, W. Va., having recovered from an extended illness plus surgery, is planning a prolonged Florida vacation.

BANQUET IN BOSTON. It was in behalf of the Jimmy Fund's Cancer Building, sponsored by the Boston Variety Club and other New England organizations. In the picture are, bottom row: Theodore Fleisher, Interstate Circuit; James Marshall; Norman Ayers, Warners; Police Commissioner Sullivan, and Phil Smith, Smith Management Co. Top row: Maurice Wolf, MGM; W. C. Swartley, radio station WBZ; Harry Browning, New England Theatres; Louis Richmond, Variety Club treasurer, and Murray Weiss. The $1,500,000 building has been opened for research and treatment.

CLEVELAND

Improved holiday business is holding slightly over the post holiday period to date on weekends, many theatre owners report. . . . "Quo Vadis" is playing to big matinee and evening crowds in its eighth week at Loew's Stillman where it is slated to hold at least two more weeks. . . . Sidney Cooper, United Artists branch manager for the past three years has been transferred to New Haven as branch manager. He is succeeded by Emanuel Brown, a motion picture pioneer of 35 years experience as Paramount branch manager in Montreal, Canada, in Denver and in Buffalo. He comes to Cleveland from Buffalo. . . . Bert Lefkowich, Community circuit official, and wife are vacationing in Mexico. . . .The Ray Essicks of Modern Theatre circuit, have returned from Nassau. . . . Paul Scholz announced that Jim Edwards is now an equal partner in Argus, Inc., top equipment repair company here. . . . Milton A. Mooney, head of Co-operative Theatres of Ohio, was in New York on business. . . . Joe Leavitt, projectionist, has temporarily returned to Florida to make disposition of his Miami winter home following the recent death of Mrs. Leavitt. . . . Consensus of local exhibitor opinion is to hold children admissions to 10 cents as a means of maintaining present juvenile attendance and building a future adult audience.

COLUMBUS

Higher courts will be asked to rule on the legality of charity bingo in Ohio. The Second District Court of Appeals may be asked for temporary restraining orders pending an appeal of the decision of Common Pleas Judge Cecil Randall's ruling that charity bingo is illegal. . . . John F. Young has been named radio and television columnist of the *Ohio State Journal*. . . . Richmond Bartlett, theatre editor of the *Columbus Star*, is resigning, with his duties taken over by Joe R. Mills. . . . A. C. Lyles, Pine-Thomas publicity representative from Hollywood, here on a good will tour in advance of "Hong Kong," was made an honorary member of the local Chinese Chamber of Commerce. . . . Mary McGavran Koebel, theatre editor of the *Ohio State Journal*, has started a column titled "Fifth Row, Center" and invites contributions from local theatremen. . . . Robert Wile, new secretary of the Independent Theatre Owners of Ohio, invites questions about theatre problems from Ohio exhibitors.

DENVER

Harry Graham, of Graham Bros. Theatre Supply, is still seriously ill at St. Luke's hospital where he has been under an oxygen tent the better part of a month, and with visitors excluded. . . . Ben Snyder has bought the interests of his partner, George Besse, in the Unique, Gunnison, Colo. . . . Realart exchanges in Omaha and Des Moines, which were owned by the Denver exchange, were sold to William Feld. The Denver concern still has Salt Lake City. . . . Bidwell McCormick, RKO exploitation man in this territory for 14 years, has been promoted to the St. Louis branch, with the Denver job going to Hap Eaton, of the New York home office. . . . Joe Dekker and A. P. Archer, owners of the Civic Theatres, have been sued by a local restaurant over their use of "Terrace" in describing the refreshment area at the Lake Shore drive-in.

DES MOINES

More than 100 members of Variety club in this area attended a kick-off luncheon for the new year at the Standard club in Des Moines. It was the largest Variety club meeting ever held here. Bob Conn, Fox branch manager, was named to head a new membership drive. Leon Mendelson, Warner branch manager, said the first social event of the year will be an Inaugural ball February 8. . . . The Collins, Ia., theatre, has reopened after being dark for a number of weeks. Reopening was made possible through the co-operation of a number of Collins businessmen, it was reported. Owner and manager of the house is H. L. Rumbaugh. . . . Bill Feld, former Republic branch manager, was in town looking for office space for a branch of Realart Pictures which he will head. The exchange will serve the Omaha and Des Moines territories under Mr. Feld's direction. Since leaving Des Moines, he has been with Triangle Films in Kansas City and St. Louis. . . . Lou Levy entertained Universal men from Omaha at a meeting January 13, 14 and 15.

HARTFORD

The first-run theatres in one nearby key city, Middletown, Conn., have upped adult admission charges, with Sal Adorno, Jr., of the Adorno-Middletown Theatres attributing the hike to "the continued rise in the costs of operation." In announcing the 10-cent increase, Mr. Adorno said: "We find it necessary in order to maintain the high standards of motion picture entertainment, comfort and courteous service, to increase our admission prices." . . . "The Model and the Marriage Broker" opened day and date at Loew's Poli circuit key houses in Hartford, Bridgeport, New Haven, Springfield, and Worcester. . . . Louis Franciose has been named relief manager at the State theatre, Jewett City, Conn. . . . Edward Polonski is new chief of service staff at the State theatre, Hartford. . . . Miss Sadie Lawrence, 60, for many years cashier at the old Greenwich Theatre, Greenwich, Conn., and well-known in the trade in southern Connecticut, died. . . . "Bright Victory" was screened at Avery Memorial theatre, Hartford, for an invited audience of newspaper and radio critics and community leaders by J. F. McCarthy, manager of the downtown Warner Strand. . . . The Warner Strand and E. M. Loew's held sneak previews of "I'll See You In My Dreams" and "Boots Malone," respectively.

INDIANAPOLIS

First run theatres here upped their scale from 50 cents-65 cents to 50 cents-76 cents. . . . "Quo Vadis" continues to be the local

(Continued on following page)

(Continued from preceding page)

sensation, grossing about $71,000 in three weeks at Loew's. . . . Another cause for optimism among exhibitors here is the bumper $6,300 grossed by "Sailor Beware" in a New Year's Eve advance showing at the Indiana. . . . Indianapolis Tent of Variety will install its 1952 officers January 28. . . . Officers of the local Colosseum of film salesmen will be installed at a luncheon meeting January 26. . . . Conrad Richardson has been named assistant manager of the Circle, William Welch in the same capacity at the Indiana. Both are newcomers to theatre business. . . . Bernard Brager, chairman, reports 3,390 pounds collected in the film row scrap drive for the Will Rogers Memorial Hospital. . . . Alliance Theatres have taken over the State at Terre Haute. . . . Tommy McCleaster, 20th-Fox branch manager, was in New York last week for a sales meeting. . . . Norman E. Patrick, 71, father of Corbin Patrick, motion picture editor of *The Indianapolis Star*, died in St. Louis, Mo.

KANSAS CITY

"Quo Vadis," maintaining a high level at the Midland in its third week, will be held for a fourth, at 90 cents-$1.24 including taxes. . . . The Paramount showed "Distant Drums" for 10 days, with a substantially above average estimated gross throughout. "Lavender Hill Mob" will be held at the Vogue for at least a ninth week, to be followed by "The Browning Version." The current attraction at the Kimo is "Of Men and Music." . . . Several Film Row people went to Fort Scott, Kansas, for the opening of the Fox Midwest theatre there. Host was Ed Haas, Fox Midwest district manager. . . . The Esquire had "The original Harlem Globetrotters" on stage one evening for the opening of the feature about the team.

LOS ANGELES

Jack Mandel, former manager of the closed Melvan, is now managing Vinnicof's Centro theatre. . . . Gorman Heimueller has been promoted to the position of assistant district manager and ad head of United Artists Theatre Corp. Mr. Heimueller formerly managed the Egyptian, and will be succeeded by Al Huttig of the U.A. Downtown. Bill Saxton will move into the spot vacated by Mr. Huttig at the downtown house. . . . The Granada, La Jolla, operated by Bernie Leavitt, closed. . . . Johnny DeCosta, RKO, bade farewell to his son, Cpl. Doug DeCosta, who was returning to McCord Air Base, Tacoma. . . . Monogram salesman Cliff Harris took off for Arizona on a business jaunt. . . . Bill McClintoc of the Park, Huntington Park, is in St. John's Hospital recuperating from a recent operation. . . . Branch managers, salesmen and bookers from all the exchanges, attended a screening at Warners projection room of "One Who Came Back," which is being released in conjunction with the annual drive for the Disabled American Veterans. . . . Ben Peskay, Popkin & Ringer Theatres, is on the critical list in Cedars of Lebanon Hospital following his recent heart attack. . . . The Film Row Club received more than $700 for its treasury when the funds of the original club, which became inactive during the war, were turned over to the reactivated organization. . . . Eddie Barison is east getting foreign films.

LOUISVILLE

Mr. and Mrs. Eddie S. Huber, he is purchasing agent for the Fourth Avenue Amusement Co., here, are the new parents of a baby boy. . . . Lee Dale Stinnett is managing the comparatively new Nicholas theatre, Nicholasville, Ky. The Nicholas is owned by Charles H. Behlen of Lexington, Kentucky, who also owns the Park in Nicholasville, and is connected with other theatres within the state. . . . A rather large number of out of town exhibitors were seen in town recently, including A. N. Miles, Eminence, Eminence, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; Bob Enoch, State and Grand, Elizabethtown, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Lyell Webb, Webb, Burkesville, Ky.; Mr. and Mrs. Tex Richards, State, Crouthersville, Ky.; Clyde Marshall, Columbian, Columbia, Ky.; R. L. Gatrost, Victory, Vine Grove, Ky.; Mr. and Mrs. Hugh Kessler, Pal, Palmyra, Ind.; and George Payton, Griffith, LaGrange, Ky. . . . Several of the drive-in owners in the area who have closed for the winter season, are beginning to get their equipment and furnishings in order to be ready for an early opening date.

MEMPHIS

A wedding of wide interest in theatre circles was the marriage of Charles Fred Brown, young Marine, to Miss Carolyn Perry. Mr. Brown is the son of J. Fred Brown, of Memphis, who operates nine theatres in this territory. . . . Miss Louise Mask, who operates Luez Theatre at Bolivar, Tenn., and is a member of the Tri-States Theatre Owners board, is recovering at her home from pneumonia. . . . Mrs. David Flexer, wife of David Flexer, president of Flexer Theatres, Inc., which operates a chain of theatres and drive-ins in the Memphis territory, has returned home from a stay in Florida. . . . Clayton Tunstill, division manager of Malco Theatres, Inc., was in Jackson, Tenn., on business for his company. . . . M. A. Lightman, Jr., and Joe Keier, Malco officials, made a business trip to Tupelo, Miss. . . . Neil Blount, manager Monarch Theatre Supply Co., was in Nashville on business. . . . Jimmie Gillespie, exploitation man, Dallas, was a visitor at 20th Century-Fox exchange in Memphis. . . . Mid-South exhibitors shopping and booking on Film Row included Leon Roundtree, Holly Springs; Joe Wofford, Eupora; R. N. Rossi, Clarksdale; J. C. Bonds, Hernando; Whyte Bedford, Hamilton; J. C. Mohrstadt, Hayti; R. B. Cox, Batesville; Jimmie Thornton, Bruce; W. F. Ruffin, Jr., Covington; Nathan Flexer, Waverly; Aubrey Webb, Ripley; Ned Green, Mayfield; and W. C. Kroeger, Portageville.

MIAMI

Don Tilzer, manager of the Grove, has been attracting patronage with suitable tie-ins on recent pictures. Promotional prizes included free razor blades during showing of "Light Touch," roses for the ladies with "Close to My Heart" and suntan lotion for "A Place in the Sun." . . . George Bolden of Claughton's reports negotiations for a premiere of the Martin-Lewis film "Sailor Beware" January 23. The film will twin show at Claughton's Royal and the Brandt's Flamingo. . . . On the reorganization of Wometco's WTVJ, Mitchell Wolfson, president, announced the following changes: Lee Phillips, new program director; Richard J. Troxel, production manager; Stanley Gordoni, assistant sales manager; Miss Lee Waller, assistant program director, and Mary Ford, local sales manager. . . . Robert Brower, manager of the Strand, was recently married to Bea Bryant, cashier of the Miami. . . . Curry Andrews, manager of the Sheridan, has a new assistant in training, Joseph Douglas. . . . At the Variety on Miami Beach, manager Cecil Tuggle reported keen interest in the lobby performances of Prof. H. L. Watling, graphologist. . . . With Larry Cotzin, assistant at the Carib, now on an extended leave, Martin Wucher moves over to the Carib to replace him. Ray Toemmes fills the vacated post at the Miami as assistant to Tim Tyler.

NEW ORLEANS

Managers of all exchanges met in the Fox screening room to discuss booking the featurette "One Who Came Back." . . . Mississippi exhibitors calling were T. E. Solomon and Harry Thomas McComb; Pick Mosely, Picayune; and Tracy Barnett, DeKalb. From Louisiana to buy and book were Doyle Maynard, Shreveport; G. Fagot, Gordon Ogden and Dick Coor, Baton Rouge; Frank Olah, Albany; Mayoy Lew Langlois, New Roads; Phillip and Jack Salles, Covington; Sid Fuhrman, Madisonville; Robert Bergeron, Abbeville; Richard Guidry, Erath; Robert Molzon, Norco; John Harvey, Oberlin; Charles Arcement and Mrs. Bertha Foster, Violet; Vinson Currier, Amite; Robert L. Long, Baton Rouge. . . . W. E. Limroth, general manager, Giddens and Rester Theatres, said that they have taken over the Chicasaw theatre. . . . Mrs. Annie Dorhauer, mother of E. R. Dorhauer, operator of Castay's Arrow, died. . . . Tom Main, resident manager of Southern Amusement Theatres in Lafayette, La., died. . . . Bob Sigler sold the Dome in Hattiesburg, Miss., to Tom Hartman. . . . W. B. Smith's have opened their new Smith in Picayune, Miss. . . . F. G. Rhodes assumed operation of the Loma, Campti, La. It was formerly known as the Campti, owned and operated by Sam Terracina and later by Charlie Peters.

OKLAHOMA CITY

Pat McGee, manager of Cooper Foundation Theatres, was in Oklahoma City. . . . Robert Lake, former manager of Stewart theatre in Lincoln, Nebraska, has been named manager of the Criterion here. . . . Edward Thorne, general manager of Cooper Foundation Theatres in Oklahoma City, says business has been very good all through the holidays. . . . A small heater exploded in the Redskin theatre. No one was injured although an ambulance was summoned. Police said an unidentified usher struck a match to light a heater. Mrs. Mattie Ruddell, assistant theatre manager, blamed a defective pilot light for the escaping gas. Police said it was several minutes after the explosion before the audience could settle back down to enjoy the film. . . . Tim Holt didn't bring a horse with him when he came to Oklahoma City, and had to borrow one to ride in the March o' Dimes rodeo. . . . Audie Murphy came to Oklahoma City for two days' personal appearances at the Warner theatre. He was here in connection with the state premier of "The Cimarron Kid." The Tower, a neighborhood theatre in

(Continued on opposite page)

(Continued from opposite page)

Tulsa, Okla., has reopened, according to Bernard J. McKenna, Jr., who also operates the Gem and Royal theatres. The theatre, operated the past few years by the Griffith theatres, has been closed for about two months. A brother, Jimmy McKenna, will be manager of the Tower. . . . Gene Autry was to come to Topeka to present two stage shows at the Municipal Auditorium.

OMAHA

The Omaha Variety Tent, which is planning an inaugural ball for January 28, also is making a deal for permanent quarters and is drawing plans for a special event every month. . . . Iz Sokolof of the National Screen service screened "One Who Came Back," the Disabled Vets film of a rescue in Korea, for managers and salesmen in preparation for free distribution in the area. . . . Burley Chamberlain, Winnebago, Neb., exhibitor, is recuperating at home after a long spell in a Sioux City, Ia., hospital. . . . Terry Anderson, son of Paramount branch manager M. E. Anderson, is managing the Chief in South Omaha. . . . Harry Fisher comes to Omaha from Chicago as Universal salesman. . . . Henry McGrath, manager of FEPCO, theatre printing firm, underwent major surgery at Immanuel Hospital. . . . "An American in Paris" played to double the average crowd at the State and many were turned away for a number of showings. . . . Al Schuyler, manager of the National Theatre Supply at Des Moines, is seriously ill and Glenn Slipper of the Omaha office is handling both positions. . . . Charles Hagenbaumer is managing the Hooper, Neb., theatre for Rudy Stastny, who has moved to Omaha. . . . Earl Cressman, former owner of the Naper, Neb., theatre, is assistant manager of the Omaha town.

PITTSBURGH

Marc J. Wolf, chief barker for Variety Clubs International, will be one of the chief speakers at the annual banquet here January 20. . . . Fred Herrington has started his 41st year as secretary of the Allied Motion Picture Theatre Owners Association of Western Pennsylvania. . . . A big topic along Film Row here concerns the $450,000 conspiracy and anti-trust suit filed by Lou Kaufman against practically all major distributors. For many years Mr. Kaufman owned and operated the Metropolitan theatre in the Bloomfield district. . . . Alma Lype has been named manager of the Whitehall theatre. . . . Dave Silverman, head of the Pittsburgh exchange of RKO, celebrated his 23rd wedding anniversary. . . . Miss Pescha Cooper has announced her engagement to Len Winograd, Rochester theatre operator. . . . The Carnegie Tech drama staff is enthused over the work of Tech grad Arthur Kennedy in "Bright Victory," now showing here at the Fulton theatre. . . . John McGreevey of the Harris theatrical enterprises plans to attend the annual father-son celebration at Dartmouth next month. Mr. McGreevey's son, Tom, is a Dartmouth freshman.

MILWAUKEE

Albert Behm, Jr., of the Wayawega Highway 10 Outdoor theatre, will bid with J. P. Adler's Waupaca theatre for first run product. . . . Marton Thomas has taken over the Marinette theatre. . . . Wally Conrad, manager of the Princess theatre here, is also managing the Fox-Strand house, also in downtown Milwaukee. . . . The Fox-Wisconsin theatres have cut children's admission prices through the ages from 12 through 17. The price will be 44 cents, including tax, in their three downtown houses. In 13 neighborhood theatres it will be 40 cents. Previously the price for that age group at the downtown houses had been the same as adults up to 98 cents.

PLAQUE OF PRAISE

IN APPRECIATION of his excellent work, Morton Gerber, left, retiring chief barker of the Washington Variety Club, Tent No. 11, receives a plaque. With him are, center, Jerry Adams, new chief barker, and Wade Pearson, who was chief barker during 1950. The ceremonies were at the installation of new officers in the Willard Hotel.

MINNEAPOLIS

The Variety Club has launched a busy entertainment schedule for the New Year. The following entertainment committee has been appointed: Jack Greenberg, Lowell Kaplan, Bob Hazelton, Ralph Pielow, Jr., Jerry Gruenberg, George Turner, Sol Torodor, and A. A. Kaplan. Ralph Pielow, Jr., is chairman of the ticket committee. . . . Stanley D. Kane, executive council for North Central Allied Independent Theatre Owners, has been appointed village attorney for Golden Valley, a Minneapolis suburb, for the 12th consecutive year. . . . The Lyric theatre at Fergus Falls, Minnesota, operated by the Berger Amusement Company, has been re-opened after having been dark for two months. . . . Condolences to Fay Dressel, RKO branch manager, whose mother passed away at Los Angeles. . . . "An American in Paris" is in its eighth week at the World theatre, a loop house.

PHILADELPHIA

William Greenfield, who operates houses here and in Southern New Jersey, has taken over the operation of the Carman, key neighborhood house, which had been dark for over a month. The Carman was owned by Samuel Steifel, who was a Hollywood producer until recently. . . . A. M. Ellis Theatres, Inc., largest independent circuit in the territory, opened new offices along film exchange row at 1225 Vine Street. . . . David Stocker, of Laureldale, Pa., goes to Baltimore, Md., to become assistant manager at Loew's Valencia. . . . James Coyle, Universal-International salesman for the Scranton-Wilkes Barre, Pa., area, leaves the Carlisle Hospital, Carlisle, Pa., where he was confined the past month as a result of an automobile accident. . . . Car Amusement Co., Inc., was organized here to deal in the exhibition of motion and television pictures as well as stage and musical entertainments. . . . The Tower, Camden, N. J., discontinued its week-end vaude-film policy and is now a straight film house. . . . Arthur W. Davis, named eastern district manager for the Hargroves National Service System, established headquarters in Philadelphia. . . . Thomas A. Harford, projectionist at the Warner, Reading, Pa., who died on December 24, left an estate of $22,500, according to a preliminary appraisement. . . . Will of the late J. V. Schreck, Ashland, Pa., theatre owner, filed for probate, provides for the rights to a lease on the Majestic, Tamaqua, Pa., to go to his son, who with his mother are executors for the estate. Value of the estate was not estimated at the probating. . . . The new 1,200-seat Temple in Lewistown, Pa., opened during the holiday season with a screen-stage policy. . . . Varbalow Circuit's Broadway, Camden, N. J., completely refurbished, and with new seats changed its status and name to become the first-run Midway. . . . Norman Silverman, Republic's branch manager, was named industry division chairman for the annual membership drive of the Philadelphia Fellowship Commission. . . . Most of the seats were destroyed, the walls and ceiling scorched and floor flooded in the recent fire in the Elks, Middletown, Pa., where two firemen were injured battling the blaze in the theatre. . . . Lou Sablosky, veteran exhibitor, recovering from a leg infection.

PORTLAND

An unexpected six inches of snow did not hurt the box office at first run houses, because of strong product. Again this week business looks great. "The Blue Veil" is at the Orpheum and Oriental; "Fixed Bayonets" at the Paramount; "I'll See You in My Dreams," Broadway; and "The Man with a Cloak" at the United Artist. . . . Nancy Welch has been appointed assistant manager of the Guild theatre and is doing a hang up job at the art house. . . . Harold Wright, owner of the Gearhart drive-in theatre, was in town and is keeping his spot open weekends. . . . Dean Matthews, assistant manager at the Paramount, has been promoted to manager of the Granada House in Everett, Wash. . . . Marty Foster has booked the Japanese film "Rashomon" for his Guild theatre. . . . The Heilig theatre in Eugene has just had a complete remodeling.

SAN FRANCISCO

Visitors to the row were Lester Blumberg of Principal Theatres, Los Angeles, and Roy Cheverton, owner of the Maribel at Weott. . . . Mike Newman, Columbia publicist, was in town for "Death of a Salesman." . . . Managerial changes of the week included the resignation of Thomas Groff as manager of North Coast's Esquire, to take over a

(Continued on following page)

(Continued from preceding page)

similar job at Golden State's Foothill in Oakland. Other Oakland changes within GS were: Stanley Pooley of Santa Barbara appointed to the post of manager of the Fruitvale, replacing Frank Galvin who went into the Fairfax, making Evart Clayton available to manage the Laurel, replacing Raymond Cooke, resigned. . . . George Barnes, one time manager of the United Nations, San Francisco, has returned to Fox West Coast after serving with the Navy. He took over management of the Midtown, replacing Thomas Kuykendall who resigned earlier this month. . . . Another resignation on the street was that of Bob Palmer, Paramount Theatres' publicist, called by the Naval Reserve. . . . At the close of business January 12, Fox West Coast swapped theatres with Gamble and O'Keefe. The Tower, Fresno, is now operated by them and G & O have the Kinema there. Frank Arcure, manager of the Kinema, was transferred to the Tower at the time of the changeover. FWC's Franklin, Oakland, has reopened with a Saturday and Sunday only policy. . . . In Vallejo, FWC managerial changes placed Bob Marseilles of the Strand at the helm of the Senator, where he took over duties of William Tannehill who went to the Marval, replacing Andrew Chantlas, transferred to the Strand. . . . Golden State's Broadway, Oakland, is being remodeled.

ST. LOUIS

Chief Scheufeler, Jack Kane and manager Bernie McCarthy of Lippert to Chicago for the Lippert organization's first national sales convention. . . . Counterfeit $10 bills on the Federal Reserve bank of St. Louis are flowing through Illinois. . . . Vince Shomaker of Mack Enterprises, in town after a southern trip, says business is good. . . . Spotty reports on 1951 theatre business indicates that of the 110 houses in the Metropolitan St. Louis area there was about an even split, 50 per cent showing increased business over the previous year the other half decreased box office. Of the estimated 5 to 10 per cent drop in the St. Louis area, a portion of this can be laid to the extremely hazardous weather of the past six weeks. Since the first of the year, though, first run theatres show an upward trend even though it is slight. . . . Educators from 18 states attended the conference on a proposed national educational television network called by Mayor Joseph M. Darst of this city. . . . Walter E. Branson, western division sales manager, and Herb Greenblatt, mid-western district manager for RKO Pictures, presided at a local exchange sales conference. . . . Tom Bloomer, president of MPTO of St. Louis, Eastern Missouri, and Southern Illinois, returned from a Florida trip with his family. . . . Officers and directors of the MPTO of St. Louis, Eastern Missouri, and Southern Illinois, will hold February meeting on the 12th. . . . Mrs. Bess Schulter, owner of the Columbia and Roxy theatres, celebrated a birthday last month. . . . Gordon Halloran, manager of 20th-Fox, in New York for a sales conference. . . . Hubert Lyons, United Artists salesman from Little Rock, Ark., here to take over southern state territory formerly handled by Jack Kane.

VANCOUVER

Alfred Shackleford of the Capitol theatre, Lethbridge, was elected president of the Alberta Theaters Association, succeeding Ken Leach of the Strand, Calgary. Other officers include Walter Wilson, Capitol, Edmonton, and Douglas Miller of the Roxy, Taber, vice-presidents; and Don Menzies of the Palace, Calgary, assistant secretary. . . . Gordon and Edna White of Ottawa, well known drive-in theatre designers and operators, were in town for the holidays and attended the open house at Perkins Electric. Mr. White is investigating the outdoor and Quonset theatre possibilities in Western Canada. . . . Vern Skorey, 20th-Fox Calgary branch manager, was re-elected president of the Alberta district of the Canadian Motion Picture Pioneers. . . . Castlegar in the Kootenay district of the province, a small town 20 miles north of Trail, will be the new location of a $65 million forest industry and a new industry empire in southern British Columbia. Work will get underway soon on a 400-ton pulp mill and a 275-ton newsprint mill. The project will employ 2,200 men and will transform Castlegar into a center of more than 11,000 persons. At present it is a village with one theatre operated by Les Campbell.

WASHINGTON

Jerry Adams, chief barker of the Variety Club of Washington, Tent No. 11, for 1952, has named the following committee chairmen: Welfare Committee: Rudolph Berger, chairman; Morton Gerber and George A. Crouch, vice-chairmen; Finance Committee: Fred S. Kogod, chairman; Entertainment Committee: Jack Fruchtman, chairman; Hirsh de La Viez, vice-chairman; Tickets and Testimonials Committee: R. Wade Pearson, chairman; Ways and Means Committee: Sidney Lust, chairman; Public Relations Committee: Frank M. Boucher, Gerald P. Price, co-chairmen; Speakers and Distinguished Guests Committee: Jake Flax, chairman; House Committee: J. E. Fontaine-Joe Gins, co-chairmen; Membership Committee: Morton Gerber, chairman; Harry Bachman, vice-chairman; Births, Deaths, Anniversaries Committee: Victor J. Orsinger, chairman; Women's Committee: The Women's Committee in 1952 will be composed of all of the Variety Club ladies, who will be called upon during the year for advice and aid in the club's many social and charitable endeavors; Chief Barkers' Committee: The Chief Barkers' Committee is automatically headed by Rudolph Berger, who was Chief Barker of the Variety Club of Washington in 1935. The committee includes the present and past Chief Barkers of Tent No. 11. . . . The Ontario theatre arranged to have free orchids given to the first 500 ladies to attend "Darling, How Could You" the first two days. . . . Sam Roth's Little theatre donated the proceeds of the premiere performances of "Pool of London" to the Damon Runyon Memorial Cancer Fund. . . . The Washington Film Council devoted its meeting to a preview of the film industry, its government relations and materiel problems for the coming year. James Frank, Jr., deputy director of the National Production Authority film division; John B. Waller, of Bell & Howell, and Byron Roudebush, of Byron, Inc., were speakers. . . . The Japanese film "Rashomon" will be at the Dupont theatre starting January 30. . . . Composer Gian Carlo Menotti will be spending some time in Washington in connection with the film version of his opera "The Medium," which premiered at the Playhouse theatre. Rudolph Berger, MGM division manager, is on the board of trustees of the Society for the Prevention of Blindness.

Ontario MPTA Reelects All 1951 Officers

The board of directors of the Motion Picture Theatres Association of Ontario last week reelected all officers for 1952. They are: president, Harry S. Mandell, Toronto, president; J. D. McCulloch, vice-president, Petrolia; Lou Rosefield, secretary-treasurer, Hamilton; executive secretary, Arch H. Jolley. Morris Stein is chairman of the budget and finance committee and Harland Rankin is membership chairman.

M-G-M TRADE SHOW – FEB. 4th

"LOVE IS BETTER THAN EVER"

ALBANY	20th-Fox Screen Room	1052 Broadway	2/4	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/4	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/4	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/4	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/4	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	2/4	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	2/4	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	2/4	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/4	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/4	3 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/4	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	2/4	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	2/4	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2/4	8 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/4	1 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	2/4	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/4	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/4	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/4	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/4	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/4	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2/4	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/4	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/4	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/4	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/4	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/4	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/4	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/4	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/4	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	2/4	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	2/4	2 P.M.

M-G-M presents "LOVE IS BETTER THAN EVER" starring LARRY PARKS • ELIZABETH TAYLOR • Written by Ruth Brooks Flippen • Directed by Stanley Donen • Produced by William H. Wright • An M-G-M Picture

Urges End of Film Cans to Reduce Cost

A proposal whereby exhibitors might be able to reduce the cost of film transportation by 33 to 40 per cent was put forward last week by Henry Reeve, president of Texas Theatre Owners, Inc., through the New York headquarters of the Theatre Owners of America.

Film containers today, said Mr. Reeve, are identical with those used in 1922, despite the fact that so many prints are now on acetate non-inflammable stock. "Why then," he asked, "the continued use of unnecessary heavy cans in view of the miracles of modern scientific development of plastics, veneers and many light weight metals?"

"A varying transportation saving of 33⅓ to 40 per cent is possible to theatre owners on single and two-reel subjects," he said. As an example, he declared that at his theatre the twice-weekly newsreel usually comes in a metal can—total weight of shipment being 10 pounds—the cost 52 cents each way or a total of $1.04 for each issue. The total cost in a cardboard container weighing five or six pounds is about 60 cents a round trip, he said.

Pointing out that the saving of metal for defense needs is a prime consideration, Mr. Reeve said that all shorts now are on acetate and that while no figures on feature shipments are on hand, savings are possible.

Charles DePaul, Dies; Michigan Exhibitor

Charles DePaul, 70, theatre owner of Sault Ste. Marie, Mich., and Sault Ste. Marie, Ont., died of a heart attack in Fort Lauderdale, Fla., December 31. Mr. DePaul, who was born in Italy and worked in Germany prior to coming to the United States in 1904, entered the motion picture business in 1912 when he opened the Bijou theatre in Sault Ste. Marie. He was co-owner of three theatres in Sault Ste. Marie until 1939 when he bought out his partners and formed his own theatre corporation, of which his son, Joseph C. DePaul, now is manager. Mr. DePaul was a member of the Elks, Kiwanis, the Izaak Walton League, and a charter member and former treasurer of the Christopher Columbus Society.

William P. Covert

William P. Covert, second vice-president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine operators, died January 9 at his home in Toronto after being ill with a heart condition since November.

F. Maynard Culver

F. Maynard Culver, 46, chief operator and technician for the three Sterling theatres in The Dalles, Ore., died of a heart attack in The Dalles January 2.

IN NEWSREELS

MOVIETONE NEWS, No. 5—Enterprise sinks. Truman message. Atlantic City fire. Costello trial. "Viva Zapata!" honored. President meets boy with a gun. Tommy Bolt wins Los Angeles open. Silver Skates.

MOVIETONE NEWS, No. 6—Hero and his ship (Carlsen). Plane crash in East River. Sweaters that burned. Photographers elect "still" queen. Huskies race in snow. Barrel jumping. Ski jumping.

NEWS OF THE DAY, No. 239—Great sea drama. Truman warns of third war. Atlantic City fire. British stand firm on Suez.

NEWS OF THE DAY, No. 240—Sinking of Enterprise. Field day for Italy's cops. Flood in California. Airliner plunges into river. Lensmen choose queen. Pro Bowl football championship. Barrel jumping record.

PARAMOUNT NEWS, No. 42—End of the Enterprise. German dog act. Bear in Hollywood. Truman message. Silver Skates. Golden Gloves.

PARAMOUNT NEWS, No. 43—Hero of the seas—Captain Carlsen.

TELENEWS DIGEST, No. 2B—Nevada atom test. Truman message. Mrs. Carlsen awaits skipper husband. Super-carrier. Cruiser to carry guided missiles. British private wins medal. Winter tames wild fowl.

TELENEWS DIGEST, No. 3A—Plane crash in East River. Captain Carlsen in Britain. One-man scrap drive. Luxury liner for British royalty's tour. Four-power sports meet in Vienna. Barrel-jumping on skates at Grossinger, N. Y.

UNIVERSAL NEWS, No. 525—Truman message. Enterprise sinks. Atlantic City fire. New carrier catapult. Golden Gloves.

UNIVERSAL NEWS, No. 526—Captain Carlsen. Churchill in Canada. Plane crash in New York. Storm lashes Spain. House with the creeps. Barrel jumping.

WARNER PATHE NEWS, No. 44—Enterprise pictures. Atlantic City fire. Truman message. March of Dimes poster boy. Pooch pantomime. Golden Gloves.

WARNER PATHE NEWS, No. 45—Hero skipper hailed. Crash in East River. France mourns general. California floods. Anthony Eden honored at Columbia University. Dutch premier here for parley with President Truman. Photographers pick queen. Barrel jumping.

Randolph Richards

LONDON: Randolph Richards, 67, past president of the British Cinematograph Exhibitors Association, and general council member, died in Eastbourne January 12 while attending a Masonic meeting. Born in South Wales, Mr. Richards was managing director of a number of theatre companies and also director and chairman of the Eastbourne Pier Co., Ltd.

Joseph A. Wodock

Joseph A. Wodock, 71, who operated the County theatre (formerly the Strand) in Doylestown, Pa., from 1919 until his retirement a year ago, died January 12 in Miami, where he was spending the winter.

Joseph H. Abrams

Joseph H. Abrams, 51, projectionist at Warners' Stanley in Philadelphia and recording secretary of Projectionists Local 307, IATSE, died at his Philadelphia home January 13 after a short illness.

Alfred C. Putz

Alfred C. Putz, head MGM booker in Minneapolis, died January 13 in Minneapolis after a short illness. He had been with the company since 1921, when he started as booker in Chicago, and moved to Minneapolis as office manager in 1936.

Fernando Gimenez

Fernando Gimenez, 53, who has been in charge of the Spanish titling department of the foreign division of RKO Radio Pictures since 1935, died January 8 at his home in New York after a prolonged illness.

MGM Plans Promotion of Month Prize

MGM opened its showmanship activities for the new year with the announcement this week of its "Promotion Prize of the Month" contest, during which for the next six months a total of $1,000 will be awarded each month to the exhibitors creating the best campaigns for the designated attraction of the month. The contest, announced by Howard Dietz, vice-president and director of advertising, publicity and exploitation, gets under way February 1 with "Invitation," starring Van Johnson, Dorothy McGuire, Ruth Roman and Louis Calhern.

Although a new film will be designated each month, exhibitors will have approximately four months in which to complete campaigns and submit them. The deadline on the first attraction is May 30 so that exhibitors who may not be playing the picture until after February can still be eligible.

First prize each month will be $500, with a second prize of $250 and five additional prizes of $50. The panel of judges is comprised of Walter Brooks, director of the Managers' Round Table of MOTION PICTURE HERALD; Chester Friedman, editor of The Showmandiser Section of *Boxoffice;* and Charles E. Lewis, publisher and editor of *Showmen's Trade Review.* There are no restrictions as to locale, size of theatre or run, and all such factors will be considered in awarding the prizes, Mr. Dietz said.

He also stressed the point that no elaborate presentations are required. All entries should be submitted immediately after the engagement of any designated attraction and should be addressed to "Promotion Prize of the Month," MGM Pictures, 3rd Floor, 1540 Broadway, New York 19, N. Y.

Legion Approves Five Of Six New Pictures

The National Legion of Decency this week reviewed six films, putting three in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Red Snow," "Secret Flight" and "The Treasure of Lost Canyon." In Section II are "Another Man's Poison" and "Woman in the Dark." In Class B is "Phone Call from a Stranger," because it "tends to condone immoral actions."

Goldwyn, Hutton Get Bylines

The January 27 issue of the *American Weekly* will carry a byline story by Sam Goldwyn titled "What America Means to Me" and another by Betty Hutton entitled "I Was Really the Girl on the Flying Trapeze," telling of the training for her role in "The Greatest Show on Earth," the Cecil B. DeMille film released by Paramount.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. $3.50 per thousand. PREMIUMS PRODUCTS, 339 W. 44th St., New York 18, N. Y.

SIX SHOOTER BANG GUNS — 3½c EACH. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

FOR SALE—MODEL G-12 MINIATURE TRAIN complete with engine, three cars, 270 foot track. Excellent condition $1600 F. O. B., Los Angeles. Cost $3,285 new. Brenkert model A, high-intensity lamphouses complete, water coolers on positive holders, good condition, $400 pr., F. O. B. Los Angeles. PACIFIC DRIVE-IN THEATRES, 141 So. Robertson, Los Angeles 48, Calif.

DRIVE IN TO S. O. S. DRIVE OUT WITH TOP values. Underground cable $70 M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair, with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

HELP WANTED

DRIVE-IN MANAGER WANTED. MAN TO manage large super-deluxe drive-in located in the South East. 12 month operation. Fine opportunity for the right man. Send picture, information regarding past theatre experience, salary expected, etc., to BOX 2631, MOTION PICTURE HERALD.

WANTED: AT ONCE, MIDDLE-AGED MANager first run theatre, experience, small city in New York State. Also wanted—experienced drive-in theatre manager, year round position. BOX 2632, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

WANTED: 16MM and 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

MAKE YOUR OWN NEWSREELS—PRODUCE commercial shorts. Double reflector floodlites with stands $49.50; 4 Maurer BM recording outfits from $1495; Art Reeves 35mm recorder outfit $1995; 35mm synchronous dubbing Projectors $495; wall single system 35mm Sound Camera, $7000 value, $4250. Auricon CT70 professional Sound Camera $495; Bridgamatic Jr. automatic Developing Machine $795. Everything for making pictures. Trades taken. 41 page catalog mailed. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRES

FOR SALE — AIR-CONDITIONED NEIGHBORhood theatre thickly populated section. Wonderful opportunity for family operation. Showing profit. Cheap rent, film rentals and overhead. Total price $15,000, $5,000 cash, balance terms. Do not answer unless you mean business. LAKESHORE THEATRE, Jacksonville, Florida.

DRIVE-IN THEATRE FOR SALE. EASTERN South Carolina JOHN ALLISON, 483 West Palmetto Street, Florence, S. C.

USED EQUIPMENT

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt, $850. pair; E-7 mechanisms, $895.; pair Simplex portables, rebuilt and complete, $895.; pair Simplex Acmes with baby arc lamphouses, rebuilt and complete, $950.; Goldberg automatic rewinder $39.50; wire reels 75c. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

COMPLETE CONTENTS 300 SEAT THEATRE. Simplex Sound, Irwin seats, all like new. Inventory over $9000. Sacrifice $3200. W. W. WEHR, Pleasantville, N. J.

DOCTOR S. O. S. HAS CURE FOR AILING B. O. Replace obsolete equipment with modern rebuilt like new projectors and sound. We have standard Super Simplex, E-7, Century projectors, RCA, and 4 Star Sound, high-intensity and 1 kw arcs, etc. Your old equipment can apply as deposit on time payment deal. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

POSITION WANTED

FIRST ASSISTANT MANAGER OR MANAGER, on West Coast only. Thirteen years of experience in show business. Excellent references. Age, 27 years old. Available in two weeks, after notice to present employer. BOX 2633, MOTION PICTURE HERALD.

PROJECTIONIST — SIXTEEN YEARS EXPERIence, wants connection. Available now. References. L. J. BATEMAN, 908 Court St., Portsmouth, Va.

HELP WANTED—AGENCY

MANAGERS' PLACEMENT SERVICE. Confidential nation-wide service placing qualified experienced managers and assistant managers. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. Licensed by City of New York.

NEW EQUIPMENT

WHITE PLASTIC COATED SCREENS 35C FOOT; reel alarms $5.50; film cabinets, shopworn, $2.25 section; splicers $5.67; changeovers with foot switches $39.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

ECONOMY MINDED EXHIBITORS ARE BUYing tempered Masonite marquee letters available in all colors: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fit Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

IMPROVED PROJECTION—SOUND PAYS OFF. Flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off; coated lenses $100 pair; A-25A amplifier 25 watts w/monitor $175; Trusonic 2-way speaker system $249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

LUCRATIVE ADDITION TO YOUR CONCESsions. Ice cream bar vending machines. Write A & V VENDORS, 431 Fond duc Lac Ave., Fond du Lac, Wis.

THEATRE SEATING

START THE NEW YEAR WITH COMFORT FOR your patrons. Get our prices and photos of chairs, cushions, etc. State the amount needed. ALLIED SEATING CO., 234 West 44th Street, New York City.

HAS BUSINESS RECEDED? RESEAT WITH these comfortable, low cost chairs; 700 American fully upholstered, spring seat, excellent condition $2.95; 600 American 7-ply veneers, rebuilt, $3.95; 500 Heywood panelback, metal lined spring cushion rebuilt, $5.95. Many more—send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1951-52 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

Exploit "Bend of River" With TV Sequence

Effective use of television to exploit a motion picture was demonstrated this week by Universal-International, when it supplied special film from its Technicolor production, "Bend of the River" for a sequence on the Art Baker "You Asked for It" show over ABC-TV.

In response to a request to see a film company shoot a picture on location, Mr. Baker unreeled special footage showing James Stewart and other members of the "Bend of the River" cast getting ready to do a scene from the picture in the Sierra Nevada mountains. Camera crews were shown getting set for action and with actors and extras getting their guns and props from the property department. Other aspects of the production were also noted.

There followed the shooting of the actual scene and then Mr. Baker showed viewers that same sequence in the completed picture, praising its quality and stressing that it had not yet been released.

Academy Mails Ballots For Award Nominations

The Academy of Arts and Sciences mailed 11,689 ballots January 17 to professionals eligible for participation in nominations for Academy Awards. Ballots went to members of the Academy and those members of the following organizations not in the Academy: the Screen Actors Guild, Screen Directors Guild, Screen Writers Guild, and various technical groups. Nominations close January 26.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Newspaper Relations by North Central Allied

STANLEY D. KANE, executive counsel for North Central Allied Independent Theatre Owners in Minneapolis, announces plans for their annual convention with a distinctive difference in program which will be worth watching, and copying throughout the land. If it isn't entirely new, it's good news for this page.

The Spring convention is to be a big Newspaper Forum and Advertising Clinic, and members of North Central Allied are being asked to bring their newspaper editor to the convention, as a guest and observer. The agenda will include editors, publishers, advertising and editorial personnel of the Twin Cities, as well as leading figures drawn from the exhibition, production and distribution sources of motion picture industry. Nothing remotely like this has been done since Henderson M. Richey promoted the MGM Advertising Clinics in six key cities, almost ten years ago. And it's good to have this spring from Allied.

Mr. Kane says, "Your editor will have two great days obtaining an insight into our industry and what makes it run. He will see and meet people of two allied fields. He will have a lot of fun. He will go home with a better knowledge of movies and the movie theatre—and that means you and your problems. And you will go home with a better friend down the street at the newspaper office, and the knowledge of better public relations at the grass roots level."

We think this is so strongly on the beam that it can be an example to others, even prior to the fact. It may encourage some of you to walk around to your newspaper office and have a chat with the editor you haven't seen often enough recently. It might suggest that you invite him to lunch, or encourage a convivial or informal occasion when he might be approached as a friend and ally in community affairs, beyond the stage of organized effort.

Trueman Rembusch has always done a grand job of cultivating and knowing his State Assembly members in Indiana, being right at home with them in Indianapolis when the state legislature is in session. The Allied Associated Theatre Owners of Indiana circulate an impressive annual pass to members of the State Assembly, good anywhere in the state, at more than 400 motion picture theatres. That is a similar and sensible public relations approach.

GOOD PROMOTION

News comes of the election of Jerome Pickman as vice-president and member-of-the-board of Paramount Distributing Corporation, in charge of advertising, publicity and exploitation. Jerry is the sixth executive to attain vice-presidential status in a major film company, coming up the hard way from the school of experience. Others are Howard Dietz, Loew's; Mort Blumenstock, Warner's; Charles Einfeld, 20th Century-Fox; Max E. Youngstein, United Artists, and David E. Lipton, Universal International.

Jerry came to film industry in 1944, after training in the newspaper field. He was born in Brooklyn and is a college and law-school graduate. He was associated with Ted Lewis and Tommy Dorsey, and after his military service in World War II, was personal representative for Eddie Cantor. He parallels some of our personal trials and tribulations as press representative and business manager for certain personalities of the theatre. We had our ten years with Eddie Dowling, in films, radio, theatre, promotion and politics.

There is a thread that flows through the association of Jerry Pickman, Max Youngstein and Al Schwalberg towards new horizons. Just recently they were all together at Eagle Lion, and whoever lamented the passing of that eager young outfit didn't look ahead to visualize what would happen with its component parts, in new fields. The industry hasn't lost any ground, and everyone has gained, by the transaction. It's good progress.

¶ Lynn Farnol, who mixes imagination with his skill and experience in exploitation and promotion, has come up with still another commercial tieup for the benefit of motion picture theatres in New York. He has a deal with the National Pressure Cooker Company, manufacturers of "Presto" pressure cookers, whereby they display their goods with an advertising standee reading: "Presto Cookers Turn Kitchen Time Into Movie Time," and any housewife can follow that reasoning to a conclusion.

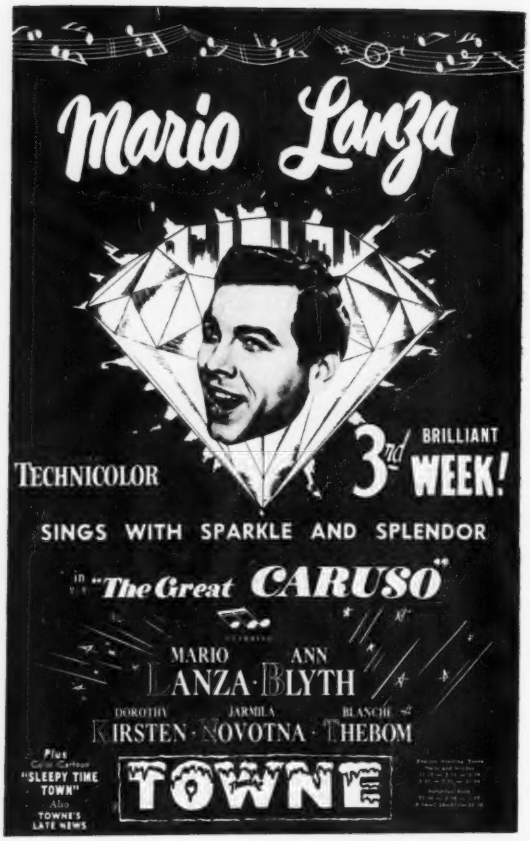
In fact, the whole deal, slogan and all, can be adapted to almost any similar device which will help to get Mother out of the kitchen and en route to the movies. Theatre managers may use Presto Cookers as door prizes, give-aways on stage or for awards in contests, with desirable results. Pressure cookers are "something new" in many homes. Costing $14.95 at retail and cooking by a somewhat different process, they need introduction, at the point-of-sale. Theatre tieups will prove of mutual benefit, to manufacturer and movies, alike.

¶ Salute to David T. Katz, newly appointed executive director of the Roxy theatre, succeeding A. J. Balaban, retired. We were among those present in a trade-press group to welcome him as he took over in his new job. And there's a warm feeling of reassurance in this event, because it signifies that it's still possible for good men to work up to top positions in this field of endeavor. Dave has been eighteen years with the Roxy, and Isabelle Austin, advertising and publicity director of the theatre, tells us that every member of the staff is pleased and happy with his appointment. The Roxy is approaching its 25th anniversary. The big theatre has made motion picture history, and will again, with the introduction of 20th Century-Fox-CBS "Ediphor" direct color television. The new equipment is now en route to Broadway from Zurich, Switzerland.

—Walter Brooks

One Man's Ads In Milwaukee

Ervin J. Clumb, aggressive manager of the Towne theatre in downtown Milwaukee, has a vigorous advertising style of his own, and here are three examples to prove it. Note the bold effect of the reverse-cut, at right, which would certainly dominate the amusement page. And below, his interesting way of giving credit to the producer for holiday bookings, and the handling of a double bill of two MGM pictures, with convincing argument to make this program seem twice as good as usual.



And for a horse of another color, here is a lobby stunt for the opening of "The Galloping Major" at one of the Trans-Lux theatres in New York. The horse "Smoky" is well known, and is almost as popular as Peggy O'Neill, television star, who acted as jockey at the premiere of this British comedy.

MIDLAND, ONT., WINS 4th, WITH WASHINGTON

You never know what the industry judges will prefer in the display of showmanship shown in the quarterly competition for the Quigley Awards. This time, the tables were crowded and our time schedule likewise, but three whose opinions are valued have viewed the exhibits and filed their ballots. Al Perkins, manager of the Roxy theatre, Midland, Ontario, is a clear first, with Jerome Baker, manager of RKO Keith's theatre, Washington, D. C., an equal winner in a large situation.

There were 63 finalists in this quarter, and it was something we couldn't predict, with each of the three judges naming ten in their order of preference. One of the judges chose Midland, Ont., because it is *showmanship at the point of sale*, which makes theatres pay dividends. Jerry Baker's contribution is one of several campaigns on "The Day the Earth Stood Still," which figure prominently in this quarter, and will double entries in the 20th Century-Fox $15,000 contest, now under way, with their judging due later in the month.

The seven Scroll of Honor winners are far above par in the race for honors, and if it were not for the fact that this list is customarily alphabetical, we would be buried in figures, with the necessity of computing places in numerical order from three to ten. Actually, there are seven who are next for top honors for your interest, as follows:

- **Bill Elder, Penn theatre, Pittsburgh, Pa.**
- **Al Frank, Retlaw theatre, Fond du Lac, Wis.**
- **J. P. Harrison, Campus theatre, Denton, Texas.**
- **William P. Lalor, Myers theatre, Janesville, Wis.**
- **Dale Lee, Wilma theatre, Coeur d'Alene, Idaho.**
- **Pearce Parkhurst, Lansing Drive-In theatre, Lansing, Mich.**
- **Matt Saunders, Poli theatre, Bridgeport, Conn.**

Jerry Keyser, foreign publicity manager for Warner Brothers International Corp., sat in solitary state on the judging of entries from abroad, because there were so many, while the other two judges concentrated on domestic. He picks the campaign from G. C. Dilley, manager of the Ritz cinema, Edgware, England, as the Overseas winner, and you can believe us, it was a "dilley"—the campaign for "Show Boat," built around a model ship, the original "Cotton Blossom," which was constructed over a period of 26 days in the theatre lobby, for sustained publicity and exploitation! And it was displayed by the local newspaper as an achievement.

An hour behind schedule when it came time for lunch—that's what happened at the fourth quarterly judging last Friday. But these gentlemen labored and brought forth their verdict, even if there were frankly too many entries for easy computing. Left to right, above, John Murphy, general manager of Loew's out-of-town theatres; Lynn Farnol, publicity director for the Metropolitan Motion Picture Theatre Owners Association of New York, and Jerry Keyser, foreign publicity director for Warner Brothers International Corp., located in New York.

4th Quarter Citation Winners

FRANK AIELLO
Casino, Vandergrift, Pa.

GEOFFREY BARGATE
Metro
Johannesburg, S. Africa

L. B. BARRETT
Odeon
Littlehampton, Eng.

GEORGE BERNARD
Carlton, Norwich, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

BOB BOTHWELL
Fox, Missoula, Mont.

C. H. BRITTENDEN
Regent, Gisborne, N. Z.

BILL BROWN
Majestic
Evansville, Ind.

AL CAMILLO
Uptown
Milwaukee, Wis.

PHILIP CHAITON
Ward, New York, N. Y.

TIFF COOK
Capitol, Toronto, Can.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

C. FARMAN
Dominion
Blackpool, Eng.

HENRU FOL
Agora
Brussels, Belgium

GERRY GERMAIN
Palace
Jamestown, N. Y.

SAM GILMAN
Regent, Harrisburg, Pa.

J. M. GIMSON
Regent
Invercargill, N. Z.

PAUL E. GLASE
Embassy, Reading, Pa.

SEYMOUR H. GRAFF
Bedford, Brooklyn

CHAS. GRAZIANO
Paramount
Syracuse, N. Y.

KENNETH A. HALL
Savoy
Wolverhampton, Eng.

TED IRWIN
Royal
Hoisington, Kansas

TOMMY LEE
Warren, Warren, Ohio

LARRY R. LEVY
Loew's, Reading, Pa.

L. LOVELL
Regal, Kirkcaldy, Eng.

T. MURRAY LYNCH
Capitol, Halifax, Can.

J. MARKS
Burlington
Bathurst, Australia

A. L. PAREEZER
Odeon
Bognor Regis, Eng.

R. W. PARKER
Regal, Torquay, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

CLAYTON O. PRUITT
Coliseum, New York

ROBERT RETZER
Sanger, Sanger, Calif.

CARL ROGERS
Loew's, Dayton, Ohio

MORRIS ROSENTHAL
Poli, New Haven, Conn.

A. J. SADLER
Savoy, Brighton, Eng.

WILLIS E. SHAFFER
Fox, Hutchinson, Kans.

J. A. SHARP,
Capitol
Singapore, China

A. W. SHAW
Palace
Haverfordwest, Eng.

W. J. SOUTTAR
Lincoln, Springfield, Ill.

FRED TYLER
Palace, Banbury, Eng.

LILY WATT
Odeon
Coatbridge, Scot.

DAVID B. WILLIAMS
Gaumont, London, Eng.

TOM WOLF
Dreamland
Herington, Kansas

Campaign Catalog

"GREATEST SHOW ON EARTH" A CHANCE FOR SHOWMEN

The gathering at right is properly a round table meeting that should be reported here. It's the first general meeting of 18 important merchandising sponsors, who are engaged in tieups for "The Greatest Show on Earth." Usually, such contacts are made with individual companies, but here, at the head of the table is Sid Mesibov, exploitation manager for Paramount, holding forth with representatives of all of the important concerns who will share advertising and promotion, on a cooperative basis, for one of the important pictures of the year.

Generous Cooperation

Geared to the pre-selling, and the follow-up, for the Cecil B. DeMille Technicolor feature, are such as these: The Nesco Company, who will manufacture trays and waste-baskets with a circus motif. Headquarters in New York and Chicago; their own ad campaigns and merchandise ready soon. Libby Glass are ready with glassware sets in circus motif, and ad campaigns to match. Managers generally know what a Libby Glass campaign means; it's important and constructive towards advertising tieups with retail stores, and the glassware sells the circus picture for months to come.

RCA-Victor will have record albums, and with this goes the generous advertising appropriation that the RCA recording unit puts behind its product, through 25,000 retail outlets, and with co-op newspaper and store display, right on the beam. Midwest Biscuit will have one-pound bags of animal crackers, and who could ask for a better tieup for a circus picture? It's predicted that "The Greatest Show on Earth" will be responsible for more theatre sales than any picture in years. It will surely sell more popcorn. Lusk Candy Company, manufacturers of circus candy, are another of the merchandise tieups and maybe the film theatres will discover new product, although this company made enough lemon drops to satisfy even "The Lemon Drop Kid."

American Thread Company, makers of knitted toys, will have instruction books, with yarn, and a cover-story in *Woman's Day* for July, with 600,000 books in the first printing. That's the official magazine of the A. & P. stores and the press run will go to more than 4,000,000 copies before the picture plays first-runs. Gay Togs, manufacturers of women's sportwear, have a special that will be distributed through Independent Retailers Syndicate.

Revell Toys, whose product is in the $5 to $10 bracket, have a circus number that will be selling come next Christmas time; Pyramid Leather Company will offer children's handbags, and Circus Toys of Pittsburgh, have a 50c line of circus toys that can be used now and later, as giveaways or for theatre sales. Even Campbell's Soups will join in a nation-wide fanfare.

Russeks, New York, with stores in other cities, have a tie-in, and L. W. Foster, sportswear. Webster Recorders are in on the take, and Sears-Roebuck, and Star-Kist Tuna. Don't ask us how, but they're presold. Dorothy Lamour brings Chesterfield cigarettes in a big tie-up, and LaLani Pineapple, and LaCrosse manicure sets. Betty Hutton heads up a list with Lux Soap, Jergens Lotion, and the Nehi Corporation. Standard Oil of Indiana strike oil again.

Fruit of the Loom, with 25,000 retail outlets, will have magazine advertising in four-color, full-pages, and trade press ads in *Women's Wear* and other trade journals. A whole package of exploitation accessories goes with this deal. Waverly Fabrics is another with national magazine advertising and retail tieups, keyed to local playdates. Wilshire Manufacturing Co., makers of home and hearthside equipment, and Helbros Watches, are other commercial tieups.

A special exploitation kit for the picture, the contents of which covers six pages of pink copy paper, single-spaced, will be further reviewed under "Selling Approach" in the Managers' Round Table.

Macy's have already given their salute to "The Greatest Show" with full pages in the metropolitan newspapers, arranged through Lynn Farnol's promotion. Macy's say the greatest show on earth is comparable only to the one they started so many years ago, on Herald Square, and their copy is heart-warming, since they *like* motion pictures, especially this nostalgic and exciting story of the circus. —*W. B.*

Circus With 50 Years of Pre-Selling

"The Greatest Show on Earth"—opening at the Radio City Music Hall in New York—is the product of great showmen, and may well be the greatest opportunity for good showmen in this year of 1952. The thing to remember is that the Ringling Brothers, Barnum & Bailey Circus, for fifty years, has been the best-sold show property in the amusement industry. *They know exactly how to handle business at the point-of-sale.*

When the Ringling Show is booked to play Kalamazoo, there is a first visit by Advertising Car No. 1, which carries the bill posting crew and the contracting press agent. That is six weeks in advance of playdate, and it applies strictly to the engagement in Kalamazoo. There isn't any particular riding on the coattails of other or previous engagements; they just tell you about the circus that's coming to Kalamazoo, for this local audience, who are waiting for its arrival. It's simple, direct, point-of-sale.

Basic Sales Approach

Then, four weeks ahead, comes Advertising Car No. 2, and two weeks later, Advertising Car No. 3. With this last arrival is the second press agent, known in circus as the "story man." When he hits Kalamazoo, about ten days ahead, he stays on the job until the show hits the lot. He plants all the best newspaper stories, and makes the best local friendships for the benefit of the Big Show. Local folks, grown to years, look back on the "story man" they knew.

The "story man" stays with the show until it arrives in town, and then goes ahead to join another engagement, ten days further along. The Ringling Show, this year, has five "story men" who rotate through the sequence of ten days with an engagement and then jump ahead. Our point in this recitation is to convince you, and all others, that selling the Circus is something that is done scientifically *at the time and place that the public buys tickets,* and it doesn't consist of "impressions" made months in advance, or via other lines of approach.

Advertising Know-How

We would like to reproduce for you, in the Round Table, a typical circus ad, such as the Barnum show uses in the Madison Square Garden engagement in early March. If possible, it will be reduced in size to be read here, but it is packed with type, it contains everything, it sells everything, it conveys the basic idea that the Circus *has* everything, and that you can see all of it, for one price of admission. The public, for generations, has been reading the small type, and finds it utterly convincing.

Get that circus fever in your blood; it's spring, and the Greatest Show On Earth is playing at the Radio City Music Hall.

British Round Table

¶ CHARLES SMITH, general manager of the Regent theatre, Brighton, again conducted his Christmas Gift scheme in cooperation with the *Sussex Daily News* which produced more than 1,800 gifts this year for deserving charities, and 280 column inches of newspaper publicity for the theatre. He also writes that the news editor of the paper made a flying visit to New York, and brought back a card of greeting from Loew's Lexington theatre, signed by Louise M. Leonard, manager, and Edward H. Crawford, relief manager. . . . TOM BYRNE, manager of the Palace cinema, Banbury, sends photos of his street ballyhoo for "Valley of Eagles" and says it is good to see the *Herald*. . . . S. E. PASCOE WILLIAMS, manager of the Ritz cinema, Woking, sends his holiday greetings and details of a comprehensive campaign on "The People Against O'Hara." . . . ALAN S. DALE, manager of the Regal cinema, Greenock, Scotland, proves by his campaign that "Father's Little Dividend" and "The Great Caruso" have been popular with his audiences. . . . JOHN A. DIXON, manager of the Regal cinema, Chesterfield, had distinguished guests for the opening of "The Lady of the Lamp" since part of that film was made at the home of Florence Nightingale, only a few miles away. . . . L. D. PAUL, manager of the Cabot cinema, Bristol, shows proof of his showmanship in recent campaigns and gives credit to his trainee manager, D. S. Mauditt. . . . B. H. MORRISON, assistant manager of the Savoy, Stourbridge, used a lively cut-out of Vera-Ellen as display for "Happy Go Lovely." . . . P. TEPER, manager of the Odeon theatre, Park Royal, had oil paintings representing his staff as lobby display and it was most interesting to patrons. . . . S. BURGESS, manager of the Capitol cinema, Barking, celebrated his 22nd Anniversary with a giant cake, and had distinguished guests to cut it, and 5,000 contenders in a contest to guess how much it weighed. . . . MISS LILY WATT, who sends us beautiful campaigns from the Odeon, Coatbridge, and Scottish calendars for Christmas, because she knows we like a bit of Scotch in our holidays, is represented in the first quarter for 1952 with an impressive and colorful volume which tells the whole story of her showmanship with recent attractions. She has a particular flair for the handling of visitors, such as Roy Fox, the famous bandleader, and her dance tieup for "Hotel Sahara." . . . GEORGE BERNARD is another whose campaigns are always filled with interest for this meeting of showmen, and who is also a frequent winner in the quarterly judging. For "Tall Target" at the Carlton theatre, Norwich, he had a captive balloon on an invisible wire, and prizes for those who guessed how high it was, and numerous stunts for tall men to participate in. . . . JAMES R. NAIRN, manager of the Playhouse, Iverness, Scotland, must come from a long line of good showmen, and we prove it by his namesake, advertising and publicity director for Famous Players-Canadian, at Toronto. . . . D. A. C. EWIN, manager of the Lyric, Wellingborough, had a great campaign for "The Great Caruso" which cost seven pounds and was split 50/50 with MGM, to produce a big 6-days at the box office. . . . J. H. SAUNDERS, manager of the Odeon theatre, Chelmsford, tied up with the local police for the promotion of "The Law and the Lady."

¶ B. IAN CRAIG, manager of the Odeon theatre, Cardiff, who is honored in the December issue of the *CMA Circle* magazine with a splendid story of Cardiff theatres and staff, has entered a new exhibit of his showmanship for the Quigley Awards in the first quarter of 1952. It reached us too late for the recent judging and will be ahead of time for the Spring quarter. . . . LESLIE A. EDWARDS, manager of the Ritz cinema, Billericay, sends a packet of his material, including the story of his Pensioners' Matinee, which worked out this way. He found their regular meetings took place on a non-matinee day, so he offered them the theatre for that purpose, plus a free show, and tea. Many who never had attended the cinema, together with the general public, appreciated the good will gesture. . . . R. J. CRABB, assistant manager of the Savoy, Swindon, built a most realistic and eerie underwater scene as a lobby stunt for "Operation Pacific" which looks very convincing as selling approach. . . . R. W. PARKER, manager of the Regal, Torquay, sends a picture of the pretty girl who spoke to his children's audience and awarded the winner with a doll's pram. . . . W. A. CLARKE, manager of the Regal cinema, Hackney, among many who found an eager audience for films of Princess Elizabeth's trip across Canada. . . . G. WILLIAMS, manager of the Regent cinema, Chatham, promoted "People Against O'Hara" with convincing newspaper bulletins and legalistic language. We venture Spencer Tracy is popular in England. . . . L. LOVELL, manager of the Regal, Kirkcaldy, had a fine cooperative ad page for "Wedding Bells"—known here as "Royal Wedding." He also counted up 53 window displays for "Father's Little Dividend." . . . E. W. HILL, manager of the Gaumont, Upminster, used the eight letters in "Show Boat" to initial as many newspaper ads on a composite page. . . . R. F. BURGESS, manager of the Rex cinema, Romford, Essex, submits his fine campaign on "King Solomon's Mines" as an entry for the Quigley Awards, and it is especially commendable because it represents so much of his own work, with no assistant. That means long hours, but the results, he says, are worth it. In the present example, he has developed excellent displays, making them himself, with both good ideas and execution, on a limited budget. It's a complete job, and he praises the picture as having been outstanding. . . . T. W. LEWIS, assistant manager of the Odeon theatre, Chester, sends his showmanship entry on "When World's Collide" in which model airplane builders contributed to lobby display. . . . D. A. WESTERN, assistant manager of the Regal cinema, Torquay, sends a sample of the well-drawn and colored "Indian headband" contest entries, done by school children, as exploitation for "Across the Wide Missouri." Better than just another coloring contest, with 146 hand-painted headbands submitted. . . . H. F. CRANE, manager of the Astoria cinema, Birmingham, attached a write-up of his promotion for "Here Comes the Groom" which is worth mention in these dispatches. . . . FRED J. STUDD, who has been a visitor at the Round Table in New York, writes that he is now manager and licensee of the Hippodrome theatre, Aston, Birmingham.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

For Best Quality & Service
ORDER YOUR
SPECIAL TRAILERS
FROM
FILMACK
Always Quick!
Always Best!
CHICAGO, 1327 S. Wabash NEW YORK, 630 Ninth Av

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

RENEGADES OF THE SAGE: Charles Starrett, Smiley Burnette—Good western for those who like them. Weather bad for us.—Played Friday, Saturday, December 14, 15.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

REVENUE AGENT: Douglas Kennedy, Jean Willes—Good for double billing. Adverse weather was against us.—Played Friday, Saturday, December 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

SANTA FE: Randolph Scott, Janis Carter—This was a good action picture. We played it on the weekend to satisfactory business.—Played Friday, Saturday, December 28, 29.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

SMUGGLER'S GOLD: Cameron Mitchell, Amanda Blake—This is a good action picture. We double billed it.—Played Monday, Tuesday, January 14, 15.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

TEXAN MEETS CALAMITY JANE: Evelyn Ankers, James Ellison—This they seemed to like.—Business not good, but we have 36 inches of snow! Played Friday, Saturday, December 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

Lippert

BANDIT QUEEN: Barbara Britton, Philip Reed—This is O. K.—Think it should satisfy most towns. No kicks.—Played Friday, Saturday, December 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LITTLE BIG HORN: John Ireland, Lloyd Bridges—If you can get this in, you'll give them a good show with this picture. Worth playing weekends.—Played Friday, Saturday, December 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SQUARE DANCE JUBILEE: Don Barry, Mary Beth Hughes—This is good tan fare for double billing. Worth playing.—Played Friday, Saturday, December 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—A good picture which could have been very much improved upon—slow moving and too long.—Played Thursday, Friday, Saturday, December 13, 14, 15.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

EXCUSE MY DUST: Red Skelton, Sally Forrest—Real entertainment for our Christmas patronage. The color is very good. Red has a swell following here and I can count on extra business when playing one of his pictures. Sally Forrest is very talented, easy on the eyes, too. Monica Lewis is a snazzy singer in this picture and I can see that we will no doubt have her in more product.—Doubled with "County Fair" (Mono.) to way above average business.—Played Tuesday, Wednesday, December 25, 26.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

FATHER'S LITTLE DIVIDEND: Spencer Tracy, Joan Bennett, Elizabeth Taylor—An excellent picture the entire family will enjoy. A worthy addition to "Father of the Bride"—one of the best MGM pictures of 1951.—Played it to approximately 155% average Saturday night business. We certainly recommend it!—Played Saturday, January 5.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

GROUNDS FOR MARRIAGE: Van Johnson, Kathryn Grayson—If Kathryn Grayson had lost her voice at the beginning and the "Firehouse Five" had played more, it would have been a swell show. As it was, not much to this.—Played Thursday, Friday, Saturday, December 27, 28, 29.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

PAINTED HILLS: "Lassie," Bruce Cowling, Cary Grey—Average "Lassie" picture in Technicolor. Very rough weather kept our attendance down, but it was enjoyed by all who came.—Played Wednesday, January, 2.—Pat Fleming, Gail Theatre, Round Pond, Ark.

SHOW BOAT: Kathryn Grayson, Howard Keel—They say that this has been doing slow business in some of the smaller towns. They don't get any smaller than this one (400 when everyone's in town) and we ran this picture after everyone around us, but we did way above average business and the picture pleased 100%. Opera and fancy singing scare most of my patrons away, but "Show Boat" is a classic, a wonderful picture and I'm proud to have run it here. Thanks, MGM, for a wonderful two days.—Played Sunday, Monday, December 30, 31.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

TWO WEEKS—WITH LOVE: Ricardo Montalban—A grand musical comedy with a fine cast for the entire family. I can use more pictures like this. Title should have been "Almost 18" or "Two Weeks—With Fun."—Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker—We rate this picture as good. It did better than 20% above average Sunday business for us—and just before Christmas at that!—Played Sunday, December 23.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Monogram

HOT ROD: James Lydon, Gloria Winter—Made to order for the 'teen age crowd and, after all, they are the backbone of our business now—in TV saturated areas, that is!—Played on Friday and Saturday.—Elstun Dodge, Elstun Theatre (Suburban), Cincinnati, Ohio.

JIGGS AND MAGGIE OUT WEST: Joe Yule, Renie Riano—Personally, I thought this was awful, and so did a good many of my patrons. They were very strained for story material—looked as though they might have made up the story as they went along. After 65 minutes they ran out of film and made a quick finish that was a let-down.—Played Tuesday, Wednesday, January 1, 2.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Paramount

DETECTIVE STORY: Kirk Douglas, Eleanor Parker—A very good picture. Not for children, but for patrons who like their entertainment solid, this is it.—Played Thursday, Friday, Saturday, January 3, 4, 5.—Coombes and Hudson, Empress Theatre, Lloydminister, Sask., Canada.

HERE COMES THE GROOM: Bing Crosby, Jane Wyman—One of Crosby's best—a very enjoyable program.—Played Thursday, Friday, Saturday, October 4, 5, 6.—Coombes and Hudson, Empress Theatre, Lloydminister, Sask., Canada.

LAST OUTPOST, THE: Ronald Reagan, Rhonda Fleming—It's a well made Cavalry and Indian western, but people are getting sick and tired of these Cavalry westerns. Why do those smart guys in Hollywood run people out of theatres by making these Cavalry westerns? People are fed up with them. Let's have some old-time westerns and some more good horse pictures.—Played Friday, Saturday, December 21, 22.—Grant Theatre, Pond Creek, Okla.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelley Winters—Anything with Elizabeth Taylor is poison here, but regardless this picture didn't suit our patrons. Many adverse comments, and I don't blame them.—Played Monday, Tuesday, Wednesday, October 8, 9, 10.—Coombes and Hudson, Empress Theatre, Lloydminister, Sask., Canada.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelley Winters—Paramount has done it again—here is another one right out of the top drawer, well acted, well directed as they come. It will do better than average in most situations and average in the rest. Was recommended in the "Methodist" magazine, "Christian Advocate."—Played Sunday, Monday, December 30, 31.—Grant Theatre, Pond Creek, Okla.

RHUBARB: Ray Milland, Jan Sterling—Certainly nothing much to this. Double bill, maybe—certainly too weak to stand alone.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

THAT'S MY BOY: Dean Martin, Jerry Lewis—The best so far of Martin & Lewis.—Played Thursday, Friday, Saturday, October 18, 19, 20.—Coombes and Hudson, Empress Theatre, Lloydminister, Sask., Canada.

WARPATH: Edmond O'Brien, Dean Jagger—A truly suspenseful Indian picture in color. Good enough for any small town. Business O. K.—Played Sunday, December 30.—Pat Fleming, Gail Theatre, Round Pond, Ark.

WARPATH: Edmond O'Brien, Dean Jagger—Herald rating very good, but our audiences found some fault with it. They laughed when Ed O'Brien and Wallace Ford got on or off their horses as seasoned Cavalry and Indians. Film would have been much better with a little more care in casting. Business not good. Played with "Two Gals and a Guy" (UA), and that didn't help a bit.—Played Wednesday, Thursday, December 26, 27.—Frank Vesley, State Theatre, Hollister, Calif.

RKO-Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughton—I have heard about them before, but this is the first four-handkerchief picture I ever saw. Sell it to the hilt—go overboard. I can't imagine anyone not doing business with it. It's the one show worth its price, even if you are the only one to look at it. Producers should examine it under a microscope—maybe they can discover what makes a picture click.—Played it during blizzard weather on Friday, Saturday, December 28, 29.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

HIS KIND OF WOMAN: Robert Mitchum, Jane Russell—Here is a movie that's got everything—action, suspense, sex, romance and comedy that's out of this world—a top flight movie right out of the top drawer. One minute they will be sitting on the edge of their seats; the next minute they will roll in the aisle from laughter.—Played Sunday, Monday, December 9, 10.—Grant Theatre, Pond Creek, Okla.

SEALED CARGO: Dana Andrews, Claude Rains—This is a very good story of Nazi U-boats during the last war. The direction and cutting make the picture very engrossing. Those who saw it were well satisfied.—Played just before Christmas to slightly below average business.—Played Sunday, Monday, December 23, 24.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh—Good musical that played to average

(Continued on following page)

(Continued from preceding page)

business three days mid-week on a single bill.—Elstun Dodge, Elstun Theatre (Suburban), Cincinnati, Ohio.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh—I think Tony Martin has a truer toned voice than Lanza, although not as operatic. Dale & Smith are just as funny as when I saw them thirty years ago. Janet has a nice singing voice and emotes with feeling. The girls are beautiful and talented. Eddie Bracken is a little slapstick, but withal, laughable to look at. The musical numbers are catchy, and the lyrics pleasant. I wouldn't try to sell the stars—sell the show. I played six or seven pictures during the two weeks before Christmas, and what with the worst weather we've had in the five years I've been here, business wasn't good and I couldn't tell enough box office-wise to pass along to my buddies in labor. Played Tuesday, Wednesday, January 1, 2.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

Realart

GYPSY WILDCAT: Maria Montez, Jon Hall—This reissue pleased our crowd. Sorry to hear that Maria Montez is dead. She was certainly very beautiful. The picture is in excellent Technicolor and our business was above average. Played Tuesday, Wednesday, January 1, 2.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

Republic

ATLANTIC CITY HONEYMOON: Constance Moore, Jerry Colonna—This is a 60 minute quickie re-edited from "Atlantic City" and there is lots of music, but the story and comedy fall flat. It filled the purpose as the second feature, but that's all it did. In my spot, most musicals die a slow death, but you have to shoot one, once in a while. Played Friday, Saturday, December 28, 29.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

SPOILERS OF THE PLAINS: Roy Rogers, Penny Edwards—Surprised me that this was not in Trucolor. Thought that Republic had slipped in a reissue. But it's a new picture. Wonder why they didn't use color. The picture is up to Roy's standards and should satisfy. Doubled with "Roadblock" (RKO) to above average business. Played Friday, Saturday, December 28, 29.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

SURRENDER: Vera Ralston, John Carroll—We are beaten before we start with a picture like this, being classified as "adult." We try always to get substitutes and regret that we didn't this time. Played Saturday, Sunday, January 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THUNDER IN GOD'S COUNTRY: Rex Allen, Mary Ellen Kay—In my opinion, this was below standard for Rex—not as well made as his first pictures. It still pleased and was responsible for most of the patrons I did have, but I hope Republic takes good care of Rex, as he's got to be better than just good to take Roy Rogers' place. The music was good in this and folks like his singing better than Roy's. Played Friday, Saturday, December 21, 22.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Twentieth Century-Fox

HALF ANGEL: Loretta Young, Joseph Cotten—Here is a honey that was really enjoyed here and did 25% better than average mid-week business for us. Played Wednesday, December 26.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

LOVE NEST: June Haver, William Lundigan—Pleasing comedy, but won't get above average business. Doubled with Wayne Morris in "Sierra Passage."—Elstun Dodge, Elstun Theatre, (Suburban) Cincinnati, Ohio.

ON THE RIVIERA: Danny Kaye, Gene Tierney—A grand picture we will certainly recommend. Did slightly under average Saturday business for us, but certainly not the fault of the picture. Played Saturday, December 29.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

PEOPLE WILL TALK: Cary Grant, Jeanne Crain—Now here is a movie that is really entertainment—wonderful story, acting and some good romantic and comedy touches. Unfortunately, the caliber of the show was way over the heads of some patrons, and while they didn't dislike it, they didn't quite understand the story. However, this ranks high on my list of the best pictures of the year. Business was off, though, as it always is at this time. Played Sunday, Monday, December 30, 31.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

RAWHIDE: Tyrone Power, Susan Hayward—A very good western. However, color would have improved it—all outdoor pictures are improved 100% by the use of color. Played Thursday, Friday, Saturday, November 29, 30; December 1.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

STEAMBOAT 'ROUND THE BEND: Will Rogers, Irwin S. Cobb—Had the best business in months. When a man who's been dead thirteen years can give you the best business in months, Hollywood better look and listen. People are tired of tragedy—they want entertainment. That's why people are flocking to athletics and there they are entertained. And don't forget, Hollywood, this so-called adult business you claim you are striving for is packing into the football and basketball stadiums because they are entertained there. Let's entertain people in the movies. Quit dragging them through the wringer and you will get them back into the movie theatres. But keep on making tragedies and you will finally succeed in putting a padlock on every movie theatre in America. Played Tuesday, December 25.—Grant Theatre, Pond Creek, Okla.

Short Product in First Run Houses

NEW YORK—Week of Jan. 14

CAPITAL: True Face of Japan ***British Information Service***
Mouse Comes to Dinner ..... ***MGM***
Candid Camera ..... ***Columbia***
Feature: Light Touch ..... MGM

CRITERION: Raccoon Dog ..... ***RKO Radio***
Feature: I Want You ..... RKO Radio

GLOBE: Boo Scout ..... ***Paramount***
Mermaid's Bay ..... ***Paramount***
Feature: My Favorite Spy ..... Paramount

MAYFAIR: Slip Us Some Redskin .. ***Paramount***
Feature: Detective Story ..... Paramount

PARAMOUNT: World of Sports .... ***Columbia***
Punch and Judo (Popeye) ..... ***Paramount***
I Cover the Everglades ..... ***Paramount***
Feature: Scandal Sheet ..... Columbia

RIVOLI: Sloppy Jalopy ..... ***Columbia***
Feature: Decision Before Dawn 20th-Fox
ROXY: Papa's Little Helper ***20th-Fox***
Feature: The Model and the Marriage Broker 20th-Fox

WARNER: So You Want to Get It Wholesale ..... ***Warner Bros.***
One Who Came Back ..... ***National Screen***
Prize Pest ..... ***Warner Bros.***
Feature: Room for One More ..... Warner Bros.

CHICAGO—Week of Jan. 14

SURF: Dripalong Daffy ..... ***Warner Bros.***
Following Game Trails ..... ***Paramount***
Feature: Mr. Lord Says No. ..... Clark Films

UNITED ARTISTS: Memories of Famous Hollywood Comedians ..... ***Columbia***
Feature: The Well ..... United Artists
Feature: The Big Night ..... United Artists

United Artists

MISTER DRAKE'S DUCK: Douglas Fairbanks, Jr., Yolande Doolan—I went whole-hog and doubled this with another foreign-made film, "Mr. Peek-A-Boo." The result was a slightly long but pleasing show. This wasn't liked as well as "Mr. Peek-A-Boo," but there weren't many walkouts and there were some favorable comments. This is about an atomic duck and kids the British government quite a bit. If you play this in a small town, better double it. Played Wednesday, Thursday, December 26, 27.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

MR. PEEK-A-BOO: Joan Greenwood, Bourvil—Very good for a foreign-made movie. The accents weren't too bad so as not to be able to understand them, and the comedy touches were clever and different. I was worried about the reception this would get in my small town, but there were no walk-outs and quite a bit of laughter, which is the best tribute to any comedy. Business was slightly below average due to snow and bad weather. Played Wednesday, Thursday, December 26, 27.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

QUEEN FOR A DAY: Phyllis Avery, Darren McGavin—A nice show for Christmas, sold at a fair rental. This is really three movies in one, tied together by the radio show of the title. There is something for everyone to enjoy, and they particularly liked the part concerning "Horsie," the gaunt, toothy woman who had a peculiar effect on men. This is plenty long, and although not a super-special, it doesn't need any help in small towns. Played Tuesday, December 25.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Universal International

APACHE DRUMS: Stephen McNally, Coleen Gray—Excellent outdoor action picture in color. Also has a parson, which makes it similar to pictures like "Hellfire" and "Stars in My Crown." Played Friday, Saturday, January 4, 5.—L. Brazil, Jr., New Theatre, Bearden, Ark.

APACHE DRUMS: Stephen McNally, Coleen Gray—This is a very well done picture in beautiful Technicolor. If there is anything wrong with it, it's too short. Our business was average—the weather turned pretty chilly and that always hits our business. Played Sunday, Monday, January 6, 7.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

BLUE LAGOON, THE: Jean Simmons, Donald Houston—A good Robinson Cruso type story, well acted. Color quality and sound track not up to U. S. standards (we have checked this on two different prints at two theatres). British made films do not go over in rural communities such as this. Several patrons walked out during the show. Next to no profit for running it. Played Wednesday, January 2.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—Very good and enjoyed by all. Business extra good for after Christmas. Francis really pulled them in—many good comments. Small town and rural patronage. Played Thursday, Friday, December 27, 28.—Howard McGill, Brundidge Theatre, Brundidge, Ala.

KATIE DID IT: Ann Blyth, Mark Stevens—Advertised this as a Happy Holiday Fun Festival. The show itself is hilarious and had the audience laughing with gusto and shouting with glee—two great guys to have fun with. Although I played this months late, I did well. Price right.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

KID FROM TEXAS, THE: Audie Murphy, Gale Storm—Very good western. Audie Murphy is one of the best of western stars. Very good color. Played Thursday, Friday, Saturday, October 4, 5, 6.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

KID FROM TEXAS, THE: Audie Murphy, Gale Storm—This we played on single bill and didn't do too badly. Played Friday, Saturday, January 4, 5.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Warner Bros.

ALONG THE GREAT DIVIDE: Kirk Douglas, Virginia Mayo—Used this as a feature along with a shoot 'em up western. Business above average. The picture is very good but will not fill the bill as the usual western thriller. Virginia Mayo is very interesting to look at even when dressed in old slacks. Played Friday, Saturday, January 4, 5.—Curtis B. Willard, Victory Theatre, Loxley, Ala.

DAUGHTER OF ROSIE O'GRADY: June Haver, Gordon MacRae—We certainly are grateful to Warner Brothers for such a good Irish picture—being Irish—and having June Haver in the picture. It is a very fine picture, worthy of your best playing time. Played Wednesday, Thursday, January 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DODGE CITY: Errol Flynn, Olivia De Haviland—Will do business one or two days anywhere, any time, and by itself. Sells itself too. Push, pull and it clicks.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—One of the best of musicals. Doris Day is very popular and Nelson an excellent dancer. Good songs and excellent color. Played Monday, Tuesday, Wednesday, December 31, January 1, 2.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

ON MOONLIGHT BAY: Doris Day, Gordon MacRae—An excellent picture for the entire family. It has a fine story, good acting, music and comedy.—L. Brazil, Jr., New Theatre, Bearden, Ark.

PAINTING THE CLOUDS WITH SUNSHINE: Dennis Morgan, Virginia Mayo—A grand, entertaining musical comedy. Virginia, if anything, grows lovlier as the days grow longer and the rest of the cast are tops. Picture didn't do too well, either because it was late or because of the season or the blizzard which blanketed the city and blanked my box office. Played Tuesday, Wednesday, December 25, 26.—Samuel Goldstein, Paxtang Theatre, Paxtang, Penna.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913.
Negotiations in Any Language.
CABLE: HENARIAS, N. Y.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 4,398 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	21	61	8	1	–
†Adventures of Captain Fabian (Rep.)	–	–	4	1	1
Alice in Wonderland (RKO Radio)	–	12	36	27	17
An American in Paris (MGM)	9	26	5	8	3
Angels in the Outfield (MGM)	1	11	43	37	7
Anne of the Indies (20th-Fox)	–	8	17	16	6
Bannerline (MGM)	–	–	3	2	6
Barefoot Mailman, The (Col.)	3	6	2	–	1
Behave Yourself (RKO Radio)	–	3	19	14	12
Blue Veil, The (RKO Radio)	7	26	10	1	–
Bright Victory (U.I.)	–	–	–	2	4
†Callaway Went Thataway (MGM)	–	1	6	2	2
Captain Horatio Hornblower (W.B.)	17	27	30	18	5
Cattle Drive (U.I.)	10	5	10	14	15
Cave of the Outlaws (U.I.)	1	4	4	1	3
Christmas Carol, A (U.A.)	–	–	3	–	4
Close to My Heart (W.B.)	–	12	12	9	4
Come Fill the Cup (W.B.)	–	–	4	14	19
Crosswinds (Para.)	1	8	10	6	2
Darling, How Could You! (Para.)	–	1	–	10	7
David and Bathsheba (20th-Fox)	49	14	3	1	–
Day the Earth Stood Still, The (20th-Fox)	2	16	30	33	6
Desert Fox, The (20th-Fox)	4	30	24	13	2
Detective Story (Para.)	–	12	6	2	–
Disc Jockey (A.A.)	–	–	–	1	6
Distant Drums (W.B.)	11	2	–	–	–
Drums in the Deep South (RKO Radio)	–	3	1	4	1
Elopement (20th-Fox)	–	3	1	9	–
Five (Col.)	–	2	3	–	–
Fixed Bayonets (20th-Fox)	–	3	5	3	–
†Flame of Araby (U.I.)	–	5	2	–	–
Flight to Mars (Mono.)	2	2	2	–	–
Flying Leathernecks (RKO Radio)	13	34	26	12	–
Force of Arms (W.B.)	–	5	26	28	9
†Fort Defiance (U.A.)	–	2	2	–	–
Four in a Jeep (U.A.)	–	–	–	–	4
Golden Girl (20th-Fox)	–	5	17	19	12
Golden Horde, The (U.I.)	1	9	20	17	8
Here Comes the Groom (Para.)	15	35	38	6	18
Highwayman, The (A.A.)	–	1	–	7	2
His Kind of Woman (RKO Radio)	5	17	13	15	2
Honeychile (Rep.)	–	–	4	1	2
I'll Never Forget You (20th-Fox)	–	–	5	1	1
Iron Man, The (U.I.)	1	5	4	18	2
Jim Thorpe—All American (W.B.)	–	6	27	31	8
Journey Into Light (20th-Fox)	–	–	1	1	2
Lady and the Bandit (Col.)	–	–	–	–	4
Lady from Texas, The (U.I.)	–	–	16	2	3
Lady Pays Off, The (U.I.)	–	1	2	2	2
*Law and the Lady, The (MGM)	–	1	2	6	22
*Let's Go Navy (Mono.)	5	9	1	–	–
Let's Make It Legal (20th-Fox)	–	–	9	11	7
Little Egypt (U.I.)	1	7	16	8	11
Lost Continent (Lippert)	–	2	5	2	1
Love Nest (20th-Fox)	–	1	8	16	18
Magic Face, The (Col.)	–	–	2	1	1
†Man in the Saddle (Col.)	–	2	–	3	3
Man With a Cloak (MGM)	–	–	1	11	10
Mark of the Renegade (U.I.)	–	–	11	11	4
*Mask of the Avenger (Col.)	–	1	8	15	12
Meet Me After the Show (20th-Fox)	4	25	52	12	1
Millionaire for Christy, A (20th-Fox)	–	4	11	33	17
Mob, The (Col.)	–	4	10	15	4
Mr. Belvedere Rings the Bell (20th-Fox)	9	17	33	40	10
Mr. Imperium (MGM)	–	–	1	6	13
†My Favorite Spy (Para.)	4	4	1	–	–
Never Trust a Gambler (Col.)	–	–	–	1	3
No Highway in the Sky (20th-Fox)	–	1	5	18	23
On Moonlight Bay (W.B.)	51	45	16	11	1
*On the Loose (RKO Radio)	–	4	10	4	1
Painting the Clouds With Sunshine (W.B.)	1	21	37	37	3
Peking Express (Para.)	1	4	8	14	16
People Against O'Hara (MGM)	1	3	11	38	16
People Will Talk (20th-Fox)	1	17	33	30	4
Pickup (Col.)	–	12	7	3	7
Place in the Sun, A (Para.)	11	32	14	2	–
Racket, The (RKO Radio)	4	9	3	2	17
Raging Tide (U.I.)	–	–	2	6	4
Red Badge of Courage, The (MGM)	–	4	5	7	6
Reunion in Reno (U.I.)	–	1	4	3	1
Rhubarb (Para.)	–	9	16	24	7
Rich, Young and Pretty (MGM)	2	31	58	28	2
Saturday's Hero (Col.)	–	15	25	17	7
Secret of Convict Lake, The (20th-Fox)	4	19	18	7	1
*Show Boat (MGM)	116	26	15	–	–
Silver City (Para.)	–	1	5	1	3
Slaughter Trail (RKO Radio)	–	–	–	3	2
Starlift (W.B.)	2	11	19	5	3
Strange Door, The (U.I.)	–	–	–	4	1
Streetcar Named Desire, A (W.B.)	4	3	–	1	–
*Strictly Dishonorable (MGM)	–	3	2	16	46
Strip, The (MGM)	1	–	18	20	6
Submarine Command (Para.)	–	4	11	12	2
Sunny Side of the Street (Col.)	–	–	7	–	–
*Take Care of My Little Girl (20th-Fox)	10	62	47	7	–
Tall Target, The (MGM)	–	–	7	6	12
Tanks Are Coming, The (W.B.)	–	13	15	11	23
Tembo (RKO Radio)	4	–	–	–	–
†Ten Tall Men (Col.)	–	8	–	–	–
*Teresa (MGM)	–	7	10	22	11
Texas Carnival (MGM)	12	61	13	–	–
That's My Boy (Para.)	47	41	18	7	–
This Is Korea (Rep.)	–	–	3	–	1
Thunder on the Hill (U.I.)	–	3	13	7	9
Tomorrow Is Another Day (W.B.)	–	–	5	1	7
Too Young to Kiss (MGM)	1	17	20	3	–
Two Tickets to Broadway (RKO Radio)	1	10	19	–	–
Unknown Man (formerly Behind the Law) (MGM)	–	–	–	3	2
Warpath (Para.)	–	2	45	18	6
†Weekend With Father (U.I.)	–	3	–	1	–
Well, The (U.A.)	–	3	1	1	2
When Worlds Collide (Para.)	1	4	6	11	8
Whistle at Eaton Falls, The (Col.)	–	–	–	5	3
Wild Blue Yonder (Rep.)	2	3	3	1	–
You Never Can Tell (U.I.)	–	1	4	4	7

The Product Digest

The Wild North

MGM—Duel in the Snow

With the star, Stewart Granger; the co-director, Andrew Marton; and the photographer, Robert Surtees, of "King Solomon's Mines;" MGM has ventured up to the Canadian Rockies to do for that area what they did for equatorial Africa. "The Wild North," telling the ironic tale of how a Mountie gets his man only to be saved by his prisoner, has good box office potential but falls short of the earlier film due to the very nature of the north country, which has neither flora nor fauna to equal those in Darkest Africa.

Offering some rugged action and beautifully authentic scenery filmed in Ansco color, the picture suffers from the static quality of the villain—the wild north—and the simple story line.

Granger, as a French-Canadian trapper, and Wendell Corey, as the single-purposed Mountie, carry the major portion of the film, which deals with their long trek through the snow-covered mountains back to civilization. Granger, who has inadvertently killed a fellow trapper when shooting some perilous rapids, had taken refuge in the north only to be apprehended by Corey. The story is principally a duel between the two men to see who can last longest amid the rigors of the snow country.

Fighting the common enemy, which includes a defense against a blood-chilling attack by timber wolves, each man earns the other's respect. A nice twist has Granger frightening Corey out of his state of shock (brought on by the wolf attack) by taking him over the very rapids which brought on the murder, thus establishing Granger's lack of murderous intent in Corey's mind.

The two male stars perform vigorously and sincerely, and the film will please their ever-growing list of adventure fans. The only other cast member who is much on hand is Cyd Charisse, who plays a rather unlikely Indian girl in love with Granger. Surtees' camera work is very good, with most of the studio shots blending well with those made on location. Highlights of the film are the aforementioned wolf attack and climactic rapids-shooting sequence. Intervening are innumerable views of the Rockies, vast, panoramic snowcapes, which serve as the background for the cat-mouse game between the trapper and the law.

Marton has directed with emphasis on the conflict with the elements and the locale. Stephen Ames produced the story written for the screen by Frank Fenton.

Seen at New York screening room. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, March 28, 1952. Running time, 97 minutes. PCA No. 14909. General audience classification.

Jules Vincent ..... Stewart Granger
Constable Pedley ..... Wendell Corey
Indian Girl ..... Cyd Charisse
Morgan Farley, J. M. Kerrigan, Howard Petrie, Houseley Stevenson, Lewis Martin, John War Eagle, Ray Teal, Clancy Cooper

Meet Danny Wilson

U-I—Sinatra, Winters and Song

This publication's 1951 Stars-of-Tomorrow poll, in which Shelley Winters finished third among the Top Ten, indicates that her presence opposite Frank Sinatra, whose television activities may be cutting in on his box office value by this time, may be a more potent factor in behalf of this offering than a quick reading of the billing suggests.

The film is, however, a story about a crooner like Sinatra, incorporating some incidents which parallel happenings in Sinatra's earlier career, and he sings in it nine of the songs which figured in his meteoric rise to popularity. It is to be said for him that he plays the crooner in the story, a cocky little guy with nothing in his favor most of the way but a knack for socking home a song, without velvet gloves, and that at least one of his nine songs, sung to accompaniment of a quiet piano and a hot trumpet, comes across as well as the first time he ever sang it, or better. The Winters following and the Sinatra circle make up a natural target of considerable dimensions for the exploitation-minded showmen to shoot at, and the picture figures to give the customers attracted by a campaign aimed in that direction their money's worth.

The story concerns the rise of a young singer, broke at the time it opens, from an embattled obscurity to the pinnacle of vocal fame, with his side-kick and accompanist-manager going along most of the way. They get their first break by befriending Miss Winters, a cafe songbird, whom they meet in a bar, and who persuades her employer, a gangster-type restaurateur, to put them on. He also exacts a deal to receive 50 per cent of their earnings thereafter, and refuses to cancel out when the returns reach uncalculated proportions. Miss Winters, whom the crooner believes loves him, loves his buddy instead, and when he finds this out it breaks him up. But he gets straightened out after the gangster shoots his buddy, and he, in turn, kills the gangster, in a melodramatic and well managed ending.

The script is by Don McGuire, as is the story, and direction is by Joseph Pevney. Leonard Goldstein gets the producer credit.

Previewed at the Ambassador Hotel theatre, Los Angeles to a press and professional audience. Reviewer's Rating. Good.—WILLIAM R. WEAVER.

Release date, February, 1952. Running time, 88 minutes. PCA No. 15273. General audience classification.

Danny Wilson ..... Frank Sinatra
Joy Carroll ..... Shelley Winters
Alex Nicol, Raymond Burr, Tommy Farrell, Vaughn Taylor

SHOWMEN'S REVIEWS
SHORT SUBJECTS
THE RELEASE CHART
COMPANY CHART
SHORT SUBJECTS CHART

Just This Once

MGM—Light Comedy

A fanciful tale of the hijinks of a playboy and how the pretty young lady with both feet on the ground turned him into an individual recognizing his responsibilities, is the theme of this highly diverting comedy.

This is mildly escapist fare that will not tax the mental faculties of the audience with problems of the day. The stars, Peter Lawford and Janet Leigh, are clean-cut, good-looking young players, popular with the younger set; and the quality of the picture, as produced by Henry Berman and directed by Don Weis, is light, bright and frothy, and generously interspersed with chuckles.

Lawford is the playboy, with an excellent war record, who is slowly but surely reducing a huge estate he has inherited, by handing out expensive gifts at the slightest romantic inclination. The executor of the estate, Lewis Stone, steps in to put a halt to all this, and hires a pretty lawyer, Miss Leigh, to control Lawford's finances. Miss Leigh, trying to make ends meet, is happy to accept the $50 weekly salary for her chores. Immediately she cuts off all sources of Lawford's credit and puts him on a small weekly allowance. Sooner or later there are bound to be complications as Lawford tries to outwit Miss Leigh, meanwhile falling in love with her and displacing the affections of Richard Anderson, a struggling engineer who is Miss Leigh's fiance.

The principals carry their roles in the spirit of the script which is never dull and often very humorous. Lawford and Miss Leigh add zest to the proceedings and the supporting players include Henry Slate, Benny Rubin and others.

The screenplay was written by Sidney Sheldon and is based on a story by Max Trell.

Reviewed at the MGM screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, March, 1952. Running time, 90 minutes. PCA No. 15458. General audience classification.

Lucy Duncan ..... Janet Leigh
Mark MacLene ..... Peter Lawford
Judge Samuel Coulter ..... Lewis Stone
Gertrude Crome ..... Marilyn Erskine
Tom Winters ..... Richard Anderson
Douglas Fowley, Hanley Stafford, Henry Slate, Jerry Hausner, Benny Rubin, Charles Watts

Here Come the Nelsons

U-I—Situation Comedy

With the grass-roots territories prominently in mind, Universal has turned out an unsophisticated comedy starring radio's Ozzie and Harriet Nelson. The film should be box office especially in the small situations.

Ozzie and Harriet are the kind of people one might be likely to run into in a small town. Ozzie works at a small advertising agency and Harriet is kept busy at home with her two children, David and Ricky Nelson. They live

(Continued on following page)

(Continued from preceding page)

in a nice but modest place which the audience may readily identify.

Aaron Rosenberg was the producer and Frederick de Cordova directed from a story and screenplay fashioned by Ozzie, Donald Nelson and William Davenport. It's based on the radio show, "The Adventures of Ozzie and Harriet" and is tailored to run as a series, should its characters win the acclaim of the audience.

Performances in the standardized story are good, with Barbara Lawrence and Rock Hudson taking care of the glamor and romance department. There are a lot of laughs in the picture which runs along smoothly to an utterly nonsensical climax. Ozzie is fine in his milquetoastish part as Harriet's harassed husband. He has a pleasant personality that comes across well on the screen. The Nelson offspring give a good account of themselves.

Ozzie runs into Barbara, sister of an old school chum, and invites her to spend the weekend at the Nelson home. The town is full of visitors for the Centennial celebration and rodeo in which Barbara is a featured attraction. Harriet gets the idea that Ozzie is enamored of Barbara, who is really in love with Rock Hudson.

At Ozzie's advertising agency, the boss has landed a big account and wants Ozzie to give him an idea to launch the product in a big way. Somehow the screenplay manages to blend these two story threads. Ozzie enters a bucking bronco contest to impress Harriet, who thinks he's doing it for Barbara. Meanwhile, two gangsters hold up the rodeo office and take Ricky with them. Ozzie organizes a posse and stops the criminals with a novel kind of roadblock.

Seen at the Universal screening room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, February 1952. Running time, 76 minutes. PCA No. 15556. General audience classification.

Ozzie ..... Ozzie Nelson
Harriet ..... Harriet Nelson
David ..... David Nelson
Ricky ..... Ricky Nelson
Charlie Jones ..... Rock Hudson
Barbara Schutzendorf ..... Barbara Lawrence
Ann Doran, Jim Backus, Gale Gordon, Paul Harvey, Ed Max, Sheldon Leonard, Chubby Johnson

Harem Girl

***Columbia*—Slapstick Farce**

Joan Davis, as the uninhibited, gangling American girl she is, plays havoc with the internal politics of a mythical Middle Eastern country. The result is "Harem Girl," fast-paced slapstick fare which should do reasonably well.

As secretary-companion to Peggie Castle, a princess whose oil-rich lands have been usurped by a wicked sheik, Joan immediately finds herself up to here in plot and counterplot, providing plenty of opportunities for her double-taking, double-jointed brand of humor. Joan's romantic illusions about the mysterious East are never quite lost despite one narrow escape from a fate worse than death with a rotund sheik and numerous narrow escapes from death itself. At various points in the proceedings, she is forced to disguise herself as a palace guard, tangle with a headless ghost, do an impromptu harem dance and run around on what must be the slipperiest palace floors in the Middle East.

Miss Castle makes a very pretty straight girl while Paul Marion has the thankless role of her boy friend who leads the revolt. Arthur Blake plays the comic, rotund sheik who doesn't care to whom the oil goes, and Donald Randolph and Henry Brandon enact the wicked conspirators as if they believed there really were oil beneath those Hollywood sands. Also on hand are some very shapely harem girls who have never been further east than Broadway, which is quite all right. It's a one-woman show, however, directed by Edward Bernds from a story which he wrote and a screenplay on which he collaborated with Elwood Ullman. Wallace MacDonald produced.

Seen at New York screening room. Reviewer's Rating: Good.—V. C.

Release date, February, 1952. Running time, 70 minutes. PCA No. 15647. General audience classification.

Susie Perkins ..... Joan Davis
Princess Shareen ..... Peggie Castle
Abdul Nassib ..... Arthur Blake
Paul Marion, Donald Randolph, Henry Brandon, Minerva Urecal, Peter Mamakos, John Dehner, Peter Brocco, Rus Conklin, Wilson Millar, Ric Roman, Nick Thompson, Alan Foster, Robert Tafur, Shepard Menken

Bonnie Prince Charlie

***Snader Prod.*—Historical Romance**

David Niven's name and some extremely fine photography in color by Technicolor are about all that can be relied upon to put this one over in any but the most Anglophile art houses. "Bonnie Prince Charlie" is a beautifully mounted, unexciting recapitulation of the ill-fated attempt of Charles Stuart to wrest the British throne from George II in 1745. There are the makings of a good historical romance here, but they are lost in the episodic and ponderously written script and in the miscasting of Niven in the title role. As the Young Pretender who excites his Scottish kinsmen to righteous rebellion, Niven has neither the fire, color nor sincerity to make the cause creditable.

The supporting cast fares better. Margaret Leighton is lovely and believable as one of the ladies fated to love and be left by the Bonnie Prince. Finlay Currie makes a doughty old character of the Scottish nobleman who has served James III, Charlie's father, in exile, and Jack Hawkins, playing the hot-headed general of the rebellion, seems to be the only strong man in either the uprising or the film.

The real star of the picture, though, is the color by Technicolor, which admirably catches the mood of the grey-blue highlands and the vividness of the tartan-clad rebels. The picture shows only one of Charlie's battles and afterwards concentrates on his successful escape from Scotland. Director Anthony Kimmins has emphasized the romantic and pictorial qualities.

Clemence Dane wrote the script and Edward Black produced the Alexander Korda presentation.

Seen at New York's Trans-Lux 60th Street theatre. Reviewer's Rating: Fair.—V. C.

Release date, January, 1952. Running time, 98 minutes. PCA No. 13175. General audience classification.

Prince Charles Edward Stuart ..... David Niven
Flora MacDonald ..... Margaret Leighton
Donald the Shepherd ..... Morland Graham
Blind Jamie ..... John Laurie
Iuy Campbell, Henry Oscar, Finlay Currie, Jack Hawkins, Guy Lefeuvre, Franklin Dyall, Herbert Lomas, Ronald Adam, Stuart Lindsell, John Longden, Hector Ross, James Hayter, Torin Thatcher, Simon Lack, Tommy Duggan, Martin Miller, Elwyn Brook-Jones, G. H. Mulcaster

Pals of the Golden West

***Republic*—Roy Rogers Western**

"Pals of the Golden West" has its full quota of flights, pursuits, fisticuffs and gunplay, all of which should amply satisfy Roy Rogers fans. The hero this time plays a crack border patrol trouble shooter who has his hands full with criminals smuggling cattle across the Mexican border and thus creating the threat of hoof and mouth disease.

Against the background of usual Western skullduggery, the story has the angle of a crusading newspaper on which Dale Evans is a fearless reporter. Estelita Rodriguez plays the newspaper publisher and Pinky Lee the clownish photographer. Anthony Caruso and Roy Barcroft are the heavies whom Rogers finally brings to justice after a prolonged battle. Edwardo Jimenez portrays the youngster orphaned by the criminals.

Songs are provided by almost all of the principals, and among them are "Pals of the Golden West," "You Never Know When Love May Come Along," "Slumber Trail," and "Beyond the Great Divide." William Witney directed from a screenplay by Albert DeMond and Eric Taylor. Edward J. White was associate producer.

Reviewed at New York screening room. Reviewer's Rating: Average.

Release date, December 15, 1951. Running time, 68 minutes. PCA No. 15363. General audience classification.

Roy Rogers ..... Roy Rogers
Cathy Marsh ..... Dale Evans
Elena Madera ..... Estelita Rodriguez
Pinky Lee, Anthony Caruso, Roy Barcroft, Edwardo Jimenez, Ken Terrell, Emmett Vogan, Maurice Jara

SHORT SUBJECTS

JIMMY McHUGH'S SONG PARTY (Columbia)

Screen Snapshots (3856)

Jimmy McHugh celebrates his twenty-eighth year as a songwriter with a party at his home. In attendance are such Hollywood personalities as Margaret Whiting, Lex Barker, Louella Parsons, Rhonda Fleming and Bonita Granville. Entertainment at the party includes songs by Tennessee Ernie Ford, Dottie O'Brien, the Freshmen and Ginny Simms.

Running time — *11 minutes*

SADIE HAWKINS DAY (Paramount)

Pacemaker (K11-5)

Al Capp, creator of the comic strip, Li'l Abner, tells the story of Sadie Hawkins Day, celebrated annually in 40,000 schools, churches and communities. Sadie was the unlovely daughter of Hebzekiah Hawkins, mayor of Dogpatch, who was afraid that Sadie would go forever unmarried. The Sadie Hawkins race thus was organized, with all unmarried girls getting a chance each year to catch the men of their choice. The Sadie Hawkins Day celebrations at Morris Harvey College, Charleston, W. Va., involve not only students but the college president and the state's governor as well.

Running time — *10 minutes*

LADY MARINES (RKO Radio)

Special (23104)

This is the story of four feminine Marine enlistees, from their first day at the Paris Island "boot" camp till the day they graduate as full-fledged Marines six weeks later. By the time their training is completed, the girls dress, make beds, march, think, act and even shoot like Marines.

Running time — *16 minutes*

THE MECHANICAL BIRD (20th-Fox)

Terrytoon (5203)

The king forsakes his devoted nightingale for a sweet-singing toy bird. When the latter breaks down, however, the king realizes how short-sighted he has been and, so rueful is he, he becomes very ill. Far away in the forest, the nightingale has a vision of the ailing king and returns to sing the king well again.

Running time — *7 minutes*

THE PAINTER AND THE POINTER (U-I)

Walter Lantz Cartune (7323)

Andy the Panda is the painter and his dog, Butch, is the pointer. Andy gets thoroughly annoyed when Butch moves while Andy is trying to paint his portrait, so he rigs up a gun to go off if Butch moves a muscle. Butch resists all temptations and finally a couple of spiders carry him off in their web, the gun going off repeatedly into Butch's posterior—a circumstance which Andy had not planned.

Running time — *7 minutes*

RABBIT FIRE (Warner Bros.)

Bugs Bunny Special (7724)

When Elmer Fudd sets out to hunt rabbits, Bugs Bunny convinces him that rabbits are out of season. This is the time of the year to hunt ducks, Bugs tells him. Daffy Duck, however, is just as insistent that it is the rabbit season, not the duck season. Their efforts to befuddle Mr. Fudd fails and he turns on both Bugs and Daffy.

Running time — *7 minutes*

THE GREAT DIRECTOR (Columbia)

Screen Snapshots (3860)

The gentleman of the title is, of course, Cecil B. DeMille. There are scenes of DeMille in the early days of the industry with Geraldine

Farrar, Lila Lee, Gloria Swanson, Bebe Daniels and others. The short also includes shots of the first Academy Award presentation and of a recent dinner of the Motion Picture Pioneers. Milton Berle is the master of ceremonies at this affair. On the dais are a number of leading industry executives.
Running time 9 *minutes*

THE LITTLEST EXPERT ON FOOTBALL (Paramount)

Pacemaker (*K*11-6)

Some of the most exciting football plays of all time are on display as Charlie Hankinson, 10-year-old sports expert, picks his all-time All-American football team. Among those whom Charlie selects are Glenn Davis, Tommy Harmon, Red Grange, Felix Blanchard and Herman Hickman.
Running time 10 *minutes*

COLD TURKEY (RKO)

Walt Disney Cartoon (24102)

A television announcer tells his audience, including Pluto and Milton, the cat, that there should be a turkey in every kitchen. They agree and go out and find one in their ice box, at which point the thieves fall out. Milton hides the turkey in the TV set, where the tubes roast it rather well—too well, as it turns out. The once luscious bird disintegrates into ashes when they touch it. TV, of course, has been the source of all their troubles.
Running time 7 *minutes*

SEASIDE ADVENTURE (20th-Fox)

Terrytoon (5204)

The younger son of poor old Mother Rabbit, who lives in an old shoe in the forest, leaves home to seek a fortune to help the family. Finding himself in an amazing land where trees dance and play, the baby rabbit saves the frog king from the clutches of an evil crane. As a reward he is given a heap of gold coins, bringing his mission to a successful conclusion.
Running time 7 *minutes*

ITALIAN INTERLUDE (U-I)

Variety View (7341)

This is a travelogue of Italy with stops at Naples to see a fiesta and the 400-year old Piedigrotta, Capri, Rome, a wedding in a small sky-top village, and the famous fountains of the Villa D'Este.
Running time 9 *minutes*

I WON'T PLAY (Warner Bros.)

Featurette (*Reissue*) (8103)

Dane Clark, a Marine at a South Pacific base, boasts to his buddies of having once been an important figure in show business. The other Marines disbelieve him until Janis Paige, a big star, makes a visit to the base and announces that she plans to marry Clark, whom she credits with having given her a start in show business.
Running time 20 *minutes*

HULA LA LA (Columbia)

Three Stooges Comedy (4403)

The head of B. O. Pictures sends the Three Stooges to give hula lessons to the girls on a South Sea isle where B. O. Pictures is going to make a film. They run into a predatory witch doctor who is interested in adding their heads to his shrunken skull collection. The witch doctor is foiled permanently when he practices his decapitation swing on a box of dynamite. The Stooges then set about their task of instructing the native girls in the art of the hula.
Running time 16 *minutes*

CHANNEL SWIMMER (RKO)

Sportscope (24301)

Not content with her record-breaking swim over the "easy" route from France to England in 1950, Florence Chadwick trained diligently for almost a year before trying to swim the channel from England to the Continent. She swam constantly in Miami the preceding winter and later practiced daily at a Catskill resort. Her successful crossing—making her the first woman to swim the channel both ways—has won for her the title, "Queen of the English Channel."
Running time 8 *minutes*

FRESH WATER CHAMPS (Paramount)

Grantland Rice Sportlight (*K*11-3)

Fresh water fishing scenes; first with John Atherton, *Saturday Evening Post* illustrator, flycasting in Vermont; salmon fishing on the Humber River in Newfoundland with Fred Clark, a fresh water champion; muskalonge and Great Northern pike fishing in northwestern Ontario. A good fishing day, no matter where, always ends around the campfire eating the day's catch.
Running time 10 *minutes*

PREHISTORIC PERILS (20th-Fox)

Terrytoon (5206)

Mighty Mouse runs afoul of a time machine in saving Pearl Pureheart from the clutches of evil Oil Can Harry. After brief stops in 1890, 1620 and ancient Egypt, Mighty Mouse finds himself in prehistoric times, the age of the dinosaurs. He eventually vanquishes Harry as well as the dinosaurs, proving conclusively that he is no match at any time.
Running time 7 *minutes*

WONDER GLOVES (Columbia)

Jolly Frolics (4502)

Uncle George shows Johnny his old boxing gloves which, he says, enabled him when gym janitor to lick the bullying champ. Johnny belittles the story until the "wonder gloves" themselves give him a spanking.
Running time 7 *minutes*

WATER JOCKEY HI-JINKS (Paramount)

Grantland Rice Sportlight (*K*11-4)

Water skiing with and without skis, or simply on one ski, is demonstrated by Bruce Parker and his star pupil, Evelyn Ford, who has won every American and Canadian national title.
Running time 10 *minutes*

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1211-1212, issue of January 19, 1952.

Feature Product by Company starts on page 1201, issue of January 19, 1952.

For exploitation see Managers' Round Table section.
*** Following a title indicates a Box Office Champion.**

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	REVIEWED (S)=synopsis Page	RATINGS Nat'l Groups	RATINGS L. of D.	RATINGS Herald Review
ACROSS the Wide Missouri (color) (208)*	MGM	Clark Gable-Ricardo Montalban	Oct. 23,'51	78m	Sept. 29	1041	AY	A-2	Good
Adventures of Capt. Fabian (5101)	Rep.	Errol Flynn-Micheline Prelle	Oct. 6,'51	100m	Sept. 29	1042	AY	B	Good
African Queen (C)	UA	Humphrey Bogart-Katharine Hepburn	Not Set	106m	Dec. 29	1169			Very Good
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Jan. 20,'52	67m	Dec. 29	(S)1170		B	
Alice in Wonderland (color) (292)*	RKO	Disney Feature	Aug.,'51	75m	July 7	921	AYC	A-1	Excellent
Alice in Wonderland (color)	Souvaine	Carol Marsh-Puppets	July 28,'51	83m	Aug. 4	967			Average
Along the Great Divide (025)	WB	Kirk Douglas-Virginia Mayo	June 2,'51	88m	May 5	825	A	A-1	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9,'51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20,'51	98m	Dec. 15	1154		B	Average
Angels in the Outfield (202)	MGM	Paul Douglas-Janet Leigh	Sept. 14,'51	102m	Sept. 1	997	AY	A-1	Excellent
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov. '51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16,'52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen	Para.	Jose Ferrer-Kim Hunter	Mar.,'52		Dec. 22	(S)1162			
Apache Drums (123) (color) (134)	Univ.	Stephen McNally-Coleen Gray	June,'51	75m	Apr. 21	810	AYC	A-1	Good
Arizona Manhunt (5068)	Rep.	Michael Chapin-Eilene Janssen	Sept. 15,'51	89m	Apr. 21	809	AY	A-1	Fair
As You Were (formerly Present Arms) (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5,'51	57m				A-1	

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	RATINGS Nat'l Groups	L. of D.	Herald Review
As Young As You Feel (for. Will You Love Me in December) (120)	20th-Fox	Jean Peters-David Wayne	June,'51	77m	June 9	878	AY	A-2	Very Good
At Sword's Point	RKO	Cornel Wilde-Maureen O'Hara	Feb.,'52	81m					
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12,'51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov.,'51	83m	Nov. 10	1102	AY	A-1	Good
Basketball Fix, The	Realart	John Ireland-Vanessa Brown	Sept.,'51	65m	Sept. 22	1034		A-1	Good
Battle of Apache Pass (color)	Univ.	John Lund-Jeff Chandler	Apr.,'52						
Behave Yourself (206)	RKO	Shelley Winters-Farley Granger	Sept. 22,'51	81m	Sept. 15	1013	AY	A-2	Very Good
Belle of New York (223) (color)	MGM	Fred Astaire-Vera-Ellen	Feb.,'52	82m					
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May,'52						
Bend of the River (color) (212)	Univ.	James Stewart-Arthur Kennedy	Feb.,'52	91m	Dec. 22	(S)1162			
Best of the Badmen (color) (176)	RKO	Robert Ryan-Claire Trevor	June 16,'51	84m	June 2	869	A	B	Good
Big Carnival, The (formerly Ace in the Hole) 5023*	Para.	Kirk Douglas-Jan Sterling	July 4,'51	112m	May 12	845	A	A-2	Excellent
Big Gusher, The (306)	Col.	Preston Foster-Wayne Morris	July,'51	68m	July 14	929	AY	A-1	Good
Big Night, The	UA	John Barrymore, Jr.-Joan Lorring	Dec. 7,'51	75m	Nov. 10	1101		B	Good
Big Trees, The (color)	WB	Kirk Douglas-Patrice Wymore	Mar.,'52						
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1,'51	73m	Aug. 25	990		A-1	Good
Blackmailed	Bell	Mai Zetterling-Dirk Bogarde	Oct.. 15,'51	73m	Sept. 15	1015		B	Fair
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct.,'51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonanza Town (367)	Col.	Charles Starrett-Smiley Burnette	July,'51	56m	July 14	929	AYC	A-1	Good
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan.,'52	98m	Jan. 19	1194			Fair
Boots Malone	Col.	William Holden-Johnny Stewart	Jan.,'52	103m	Dec. 29	1169	AY	A-2	Good
Border Fence	Astor	Walt Wayne-Mary Nord (reissue)	Aug. 15,'51	60m					
Bride of the Gorilla	Realart	Lon Cheney, Jr.-Barbara Payton	Oct.,'51	76m				A-2	
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan.,'52	97m	July 28	947	AY	A-1	Excellent
Browning Version, The (Brit.) (281)	U-I	Michael Redgrave-Jean Kent	Nov.,'51	90m	Nov. 3	1093	AY		Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb.8,'52						
Bushwackers, The	Realart	John Ireland-Dorothy Malone	Nov.,'51	70m	Jan. 5	1177		A-2	Good
CALLAWAY Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28,'51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14,'51	83m	Oct. 20	1066		A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15,'51	98m					
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1,'51	93m					
Captain Horatio Hornblower (color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11,'51	117m	June 16	886	AYC	A-1	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan.22,'52	54m					
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870			
Casa Manana (5116)	Mono.	Robert Clarke-Virginia Welles	June 10,'51	73m	July 28	(S)947	AY	B	
Cat Creeps, The	Realart	Paul Kelly-Noah Beery, Jr. (reissue)	Dec.,51	57m					
Cat People, The	RKO	Simone Simone- Kent Smith (reissue)	Feb.,'52	73m					
Cattle Drive (color) (128)	Univ.	Joel McCrea-Dean Stockwell	Aug.,'51	77m	July 14	929	AY	A-1	Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov.,'51	75m	Nov. 3	1094	AY	A-2	Good
Chain of Circumstance (309)	Col.	Richard Grayson-Margaret Field	Aug.,'51	68m	Aug. 25	990	AY	B	Fair
Chicago Calling	UA	Dan Duryea	Jan. 11,'52	74m	Dec. 8	1134		A-2	
China Corsair (316)	Col.	Jon Hall-Liza Farraday	June,'51	67m	June 9	878	A	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30,'51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan.,'52	84m	Dec. 15	1153	A	B	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3,'51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst	UA	Robert Preston-Elizabeth Sellers	Jan.31,'52	83m				B	
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Cohens and Kellys in Africa	Realart	George Sidney-Charles Murray (reissue)	Aug.1,'51	82m	Nov. 8,'30	47			
Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissue)	Aug.1,'51	78m	Mar. 19,'32	39			
Colorado Sundown	Rep.	Rex Allen-Mary Ellen Kay	Feb.,'52						
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20,'51	113m	Sept. 22	1033	A	B	Very Good
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July,'51	77m	June 16	887	AYC	A-2	Good
Corky of Gasoline Alley (406)	Col.	Jimmy Lydon-Scotty Beckett	Sept.,'51	80m	Sept. 22	1034	AYC	A-1	Fair
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18,'51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct.,'51	74m	Aug. 25	990	A	A-2	Good
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct.,'51	93m	Aug. 11	973	AY	A-2	Good
Cyclone Fury (368)	Col.	Charles Starrett-Smiley Burnette	Aug.,'51	54m	Aug. 18	982	AY	A-1	Good
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20,'51	112m	Nov. 18	569	AYC	A-2	Superior
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1,'51	60m	July 14	930	AY		Fair
Daltons Ride Again	Realart	Alan Curtis-Lon Chaney (reissue)	Sept.,'51	72m					
Darling, How Could You! (5108)	Para.	Joan Fontaine-John Lund	Oct.,'51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)*	20th-Fox	Gregory Peck-Susan Hayward	Feb.,'52	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept.,'51	92m	Sept. 8	1005	AY	A-2	Very Good
Dear Brat (5021)	Para.	Mona Freeman-Edward Arnold	June,'51	82m	Apr. 28	817	AY	A-2	Good
Death of a Salesman	Col.	Fredric March-Mildred Dunnock	Feb.,'52	115m	Dec. 15	1153		A-2	Excellent
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Jan.,'52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C)	Para.	Edmond O'Brien-Sterling Hayden	Not Set		Jan. 5	(S)1178			
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct.,'51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19,'51	54m	Dec. 15	1154		A-1	Good
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov.'51	103m	Sept. 29	1041	A	A-2	Excellent
Disc Jockey (AA-21)	AA	Jane Nigh-Michael O'Shea	Sept. 30,'51	77m	Sept. 8	1006	AY	A-1	Very Good
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1,'52	85m					
Distant Drums (color) (111)	WB	Gary Cooper-Mari Aldon	Dec. 29,'51	101m	Dec. 1	1126		A-2	Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec.,'51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	May,'52		Jan. 12	(S)1186			
Drums in the Deep South (color) (211)	RKO	James Craig-Barbara Payton	Sept.,'51	78m	Oct. 6	1049	AY	A-2	Good
ELEPHANT Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28,'51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec.,'51	82m	Nov. 17	1110	AY	A-2	Very Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept.,'51	70m	May 19	854	AYC	A-1	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22,'51	82m	May 26	861	AY	A-1	Very Good

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S)=Synopsis Issue	Page	RATINGS Nat'l Groups	L. of D.	Herald Review
FABIOLA* (Ital.)	UA	Michele Morgan-Henry Vidal	June 1,'51	96m	May 5	826	A	A-2	Very Good
Family Secret, The	Col.	John Derek-Lee J. Cobb	Dec.,'51	85m	Oct. 27	1074	AY	B	Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julie London	May,'51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17,'51	61m	June 23	907	AY	A-1	Average
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov.,'51	74	Nov. 17	1110		A-2	Good
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1,'51	86m	May 5	827	AY	A-1	Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan.,'51	74m	Dec. 22	1164	A	A-2	Fair
First Time, The	Col.	Robert Cummings-Barbara Hale	Not Set					A-2	
Five (391)	Col.	William Phipps-Susan Douglas	Oct.,'51	93m	Apr. 14	802	A	A-2	Good
Five Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar.,52						
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec.,'51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan.,'52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb.,'52	77m	Dec. 22	1161		A-1	Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11,'51	72m	Nov. 10	1102			Good
Flying Leathernecks (color) (261)*	RKO	John Wayne-Robert Ryan	Aug. 28,'51	102m	July 21	937	AY	A-1	Excellent
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11,'52	96m				A-2	
Force of Arms (102)	WB	William Holden-Nancy Olson	Sept. 15,'51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9,'51	81m	Nov. 10	1102		A-2	Good
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24,'51	60m	Sept. 15	1014			Fair
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10,'52	72m	Dec. 8	(S)1134		A-1	
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14,'51	80m	May 12	845	AY	A-2	Very Good
Four in a Jeep (Swiss)	UA	Viveca Lindfors-Ralph Meeker	Aug. 17,'51	97m	June 9	878	AY	A-2	Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31,'51	95m					
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July,'51	88m	May 26	863	AYC	A-1	Excellent
Frogmen, The (122)*	20th-Fox	Richard Widmark-Dana Andrews	July,'51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	July 15,'51	78m	July 21	938		B	Fair
GALLOPING Major, The (Brit.)	Souvaine	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
G. I. Jane (5012)	Lippert	Jean Porter-Tom Neal	July 6,'51	62m	Aug. 11	975		A-1	Good
Girl in Every Port, A	RKO	Groucho Marx-Marie Wilson	Jan.,'52	86m					
Girl on the Bridge (formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec.,'51	77m	Dec. 15	1154	A	B	Fair
Gold Raiders	UA	George O'Brien-Sheila Ryan	Sept. 14,'51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov.,'51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct.,'51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7,'51	78m					
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15,'51	96m	June 9,'45				Good
Greatest Show on Earth, The (C)	Para.	All-Star Cast	Not Set	153m	Jan. 5	1177			Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb.28,'52						
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15,'52	121m					
Guilt Is My Shadow (Brit.)	Stratford	Elizabeth Sellars-Patrick Holt	July 27,'51	78m					
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July,'51	91m	May 26	861	AY	B	Good
Half Breed (color)	RKO	Robert Young-Janis Carter	Dec. 1,'51						
Happy Go Lovely (color) (262) (Brit.)	RKO	David Niven-Vera Ellen	July 18,'51	88m	June 16	886	AY	A-2	Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9,'51	76m	May 26	861	AY	A-2	Very Good
Harem Girl, The	Col.	Joan Davis-Paul Marion	Feb.,'52	70m	Jan. 19	1194			Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Blobetrotters	Nov.,'51	80m	Oct. 27	1074	AYC		Good
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15,'51	77m	Sept. 29	1042	AY	A-2	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb.,'52						
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13,'51	77m	June 9	877	A	B	Excellent
Hear No Evil	Univ.	Tony Curtis-Mona Freeman	Mar.,'52		Jan. 5	(S)1178			
Her Panelled Door (Brit.)	Souvaine	Phyllis Calvert-Edward Underdown	Aug. 27,'51	84m	Sept. 8	1006			Very Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb.,'52	76m	Jan. 19	1193		A-1	Good
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept.,'51	114m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12,'51	81m				A-1	
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21,'51	83m	Aug. 25	990	AY	A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1,'51	63m					
Hills of Utah (356)	Col.	Gene Autry-Donna Martell	Sept.,'51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman (201)*	RKO	Robert Mitchum-Jane Russell	Aug. 25,'51	120m	July 21	938	A	B	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23,'52						
Hollywood Story (124)	Univ.	Richard Conte-Julie Adams	June,'51	77m	May 19	853	AY	A-2	Good
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20,'51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan.,'52	96m	Nov. 17	1110	AY	A-1	Fair
Hoodlum, The	UA	Lawrence Tierney	July 27,'51	61m	July 14	930		B	Fair
Hoodlum Empire	Rep	Brian Donlevy-Claire Trevor	Feb.,'52						
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7,'51	107m	Mar. 24	766	AY	A-2	Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct.,'51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15,'51	87m	Sept. 15	1014	AY	B	Fair
House of Horrors	Realart	Robert Lowery-Virginia Gray (reissue)	Jan.,'52	65m					
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortese	June,'51	93m	Mar. 10	749	A	B	Good
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July,'51	70m	July 7	922	AYC	A-1	Fair
I WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan.,'52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realart	Native Cast (reissue)	Jan.,'52	60m					
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec.,'51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (1127)	WB	Doris Day-Frank Lovejoy	Jan. 12,'52	110m	Dec. 8	1133		A-2	Excellent
In a Padded Cell	Realart	Olsen and Johnson (reissue)	Feb.,'52	69m					
Indian Uprising (C)	Col.	George Montgomery-Audrey Long	Jan.,'52	75m	Dec. 29	1170		A-1	Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16,'51	87m	May 19	854	A	B	Good
Invitation, The (220)	MGM	Dorothy McGuire-Van Johnson	Feb.,'52	85m					
Iron Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug.,'51	82m	July 7	922	A	A-2	Good
It's a Big Country (215)	MGM	All Star Cast	Jan. 4,'52	89m	Nov. 24	1117		A-1	Very Good
JAPANESE War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan.,'52	91m	Jan. 12	1186		A-2	Very Good
Jesse James (color) (057)	20th-Fox	Tyrone Power-Henry Fonda (reissue)	July,'51	106m					

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	RATINGS Nat'l Groups	L. of D.	Herald Review
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22,'51	119m					
Jim Thorpe-All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1,'51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16,'51	60m	Sept. 22	1034			Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Viveca Lindfors	Oct.,'51	87m	Sept. 1	998	A	A-2	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov.,'51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Headhunters (color) (177)	RKO	Amazon Expedition	June,'51	66m	May 12	846	AY	A-2	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct.,'51	66m	Oct. 6	1050	AY	A-1	Good
Just This Once	MGM	Peter Lawford-Janet Leigh	Mar.,'52	90m	Jan. 19	1193			Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June,'52		Dec. 22	(S)1162			
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct.,'51	56m	Oct. 27	1075	AY	A-1	Fair
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29,'51	78m	June 23	905	AY	A-2	Very Good
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Sept.,'51	79m	Aug. 11	974	AY	A-2	Good
Lady from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct.,'51	78m	Sept. 22	1033	AY	A-1	Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1,'52	91m					
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov.,'51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Jan. 26,'52	87m					
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14,'52	80m	Dec. 1	1125		B	Fair
Las Vegas Story	RKO	Jane Russell-Victor Mature	Not Set	88m	Jan. 5	1177			Good
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11,'51	98m	Dec. 1	1125			Very Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct.,'51	82m	Oct. 20	1067	AY	A-2	Very Good
Law and the Lady, The (formerly The Law and Lady Lovery) (136)	MGM	Greer Garson-Michael Wilding	July 20 '51	105m	July 21	938	A	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7,'51	58m				A-1	
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28 '51	66m				A-1	
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29,'51	68m	Aug. 4	966		A-1	Very Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov.'51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7,'51	93m	Nov. 3	1094	A	B	Good
Lilli Marlene (203) (Brit.)	RKO	Lisa Daniely-Hugh McDermott	July,'51	75m	July 28	946	AY	B	Good
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept.,'51	82m	Aug. 4	965	A	B	Good
Little Giant	Realart	Abbott and Costello (reissue)	June 1,'51	91m	Mar. 2,'46				
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18 '51	85m	June 2	869		A-2	Very Good
Lone Star, The (222)	MGM	Clark Gable-Ava Gardner	Feb.,'52	90m	Dec. 22	1161		A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25,'51	70m	Oct. 20	1066		A-1	Very Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June,'51	84m	May 26	862	A	A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	Aug. 17,'51	86m	July 28	946		A-1	Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke	July 25,'51	65m					
Love Is Better Than Ever	MGM	Elizabeth Taylor-Larry Parks	Not Set	81m					
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct.,'51	84m	Oct. 20	1066	AY	A-2	Good
MA AND PA Kettle at the Fair	Univ.	Marjorie Main-Percy Kilbride	Apr.,'52						
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17,'51		June 2	(S)870			
Magic Carpet, The (410)	Col.	Lucille Ball-John Agar	Oct.,'51	84m	Sept. 29	1042	AY	A-1	Good
Magic Face, The (402)	Col.	Luther Adler-Patricia Knight	Aug. 8,'51	89m	Aug. 11	974	AY	B	Fair
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 18,'52						
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2,'52						
Man in the Saddle (color)	Col.	Randolph Scott-Joan Leslie	Dec.,'51	87m	Nov. 17	1109	A	A-2	Good
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19,'51	81m	Oct. 6	1050	AY	B	Fair
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8,'51	75m	May 19	853	A	B	Very Good
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11,'51	72m	July 14	930		B	Good
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug.,'51	81m	July 28	945	AY	A-2	Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July,'51	83m	June 30	913	AYC	A-1	Good
Medium, The	Lopert	Marie Powers-A. M. Alberghetti	Not Set	85m	Sept. 15	1013		A-2	Excellent
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb.,'52	88m	Jan. 19	1193	AY	A-2	Good
Meet Me After the Show (C)(125)*	20th-Fox	Betty Grable-Macdonald Carey	Aug.,'51	86m	Aug. 4	965	AYC	B	Very Good
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Steve Flagg	May 30,'51	60m	June 2	869	A	A-2	Fair
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept.,'51	91m	Aug. 4	965	AY	B	Very Good
Mr. Ace	Astor	George Raft-Sylvia Sidney (reissue)	June 15,'51	85m	Aug. 31,'46				Good
Mr. Peek-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21,'51	74m	Sept. 22	1033	AY	A-2	Very Good
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21,'51	76m	Aug. 18	982	AY	A-2	Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifton Webb-Joanne Dru	Aug.,'51	87m	July 28	945	AY	A-2	Excellent
Mr. Imperium (color) (203)	MGM	Lana Turner-Ezio Pinza	Sept.,'51	87m	May 12	845	AY	A-2	Fair
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct.,'51	87m	Sept. 8	1006	AY	A-2	Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Craine-Thelma Ritter	Jan.,'52	103m	Nov. 24	1117	AY	B	Excellent
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr.,'51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24,'51	51m	July 28	(S)947		A-1	
Mummy, The	Realart	Boris Karloff-David Manners (reissue)	Dec.,'51	74m					
Mummy's Curse, The	Realart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec.'51	60m					
My Favorite Spy (5110)	Para.	Bob Hope-Hedy Lamarr	Dec.,'51	93m	Oct. 6	1049	AY	A-2	Excellent
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June,'51	89m	Aug. 10,'43				Good
My Son, John	Para.	Helen Hayes-Van Heflin	Not Set		Jan. 5	(S)1178			
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18,'51	95m	June 23	906		B	Good
Never Trust a Gambler (326)	Col.	Dane Clark-Cathy O'Donnell	Aug.,'51	79m	Oct. 6	1050	A	A-2	Good
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Aug. 24,'51	76m	May 12	845	AYC	A-2	Good
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8,'51	86m	May 19	853	A	A-2	Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3,'52						
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct.,'51	98m	July 21	937	AY	A-2	Very Good
No Place for Jennifer (Brit.)	Stratford	Rosamund Johns-Leo Genn	June 22,'51	89m	Aug. 4	966		B	Fair
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15 '51	81m	June 16	887		B	Fair
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9,'51	61m			A	A-1	Good
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7,'51	77m	Sept. 1	998		B	Fair
Oklahoma Outlaws (5144)	Mono.	Johnny Mack Brown	Aug. 19,'51	56m				A-1	

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	RATINGS Nat'l Groups	L. of D.	Herald Review
Old West, The (473)	Col.	Gene Autry	Jan.,'52	61m	Jan. 12	1186			Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan.,'52	82m	Dec. 1	1125	A	A-2	Very Good
On Moonlight Bay (color) (029)*	WB	Doris Day-Gordon MacRae	July 28,'51	95m	July 14	929	AYC	A-1	Very Good
On the Loose (202)	RKO	Joan Evans-Melvyn Douglas	Sept. 8,'51	74m	July 28	945	AY	A-2	Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb.22,'52	80m					
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec.,'51	60m	Dec. 8	1134	AY	A-1	Good
PAINTING the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 10,'51	87m	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15,'51	68m	Jan. 19	1194		A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18,'52	123m	Oct. 13	1057	A	B	Good
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	Aug. 10,'51	81m	Sept. 8	1007	AY	A-2	Fair
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July,'51	80m	May 26	861	AY	A-2	Very Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec.,'51	55m	Dec. 1	1126		A-1	Fair
Peking Express (5024)	Para.	Joseph Cotten-Corinne Calvet	Aug.,'51	90m	June 23	905	AY	A-2	Good
People Against O'Hara (201)	MGM	Spencer Tracy-Diana Lynn	Sept.,'51	102m	Aug. 25	989	AY	A-2	Very Good
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept.,'51	110m	Aug. 18	981	A	B	Excellent
Phone Call From a Stranger	20th-Fox	Gary Merrill-Shelley Winters	Feb.,'52	96m	Jan. 12	1185		B	Very Good
Pickup (357)	Col.	Beverly Michaels-Hugo Haas	Aug.,'51	78m	July 21	938	A	B	Very Good
Pistol Harvest (205)	RKO	Tim Holt	July,'51	60m	July 28	946		A-1	Average
Place in the Sun, A (5102)*	Para.	M. Clift-E. Taylor-S. Winters	Sept.,'51	122m	July 21	937	AY	A-2	Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Oct.,'51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis	20th-Fox	Dan Dailey-Joanne Dru	Apr.,'52		Dec. 22	(S)1162			
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Piper Laurie	July,'51	88m	June 9	879	AY	A-2	Good
Prison Break	Realart	Barton MacLane-C. Bennett (reissue)	June 15,'51	72m	July 23,'38				
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10,'51	67m					
Purple Heart Diary	Col.	Frances Langford-Lyle Talbot	Dec.,'51	73m	Nov. 10	1102	AY	A-1	Good
QUO Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov.,'51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov.,'51	93m	Oct. 13	1057	AY	A-2	Very Good
Rashomon (Japanese)	RKO	Toshiro Mifune-Machiko Kyo	Dec. 26,'51	86m	Jan. 12	1185			Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28,'51	69m	Aug. 18	981	AY	A-1	Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	Not Set	84m	Nov. 17	1109	A	A-2	Good
Red Shoes, The (color) (Brit.)	UA	Moira Shearer-Anton Walbrook	Oct. 1,'51	133m	Oct. 23	4357	AY	B	Excellent
Red Skies of Montana (color)	20th-Fox	Richard Widmark-Constance Smith	Feb.,'52	86m	Jan. 12	(S)1186			
Reluctant Widow, The	Fine Arts	Jean Kent-Guy Rolfe	Sept.,'51	86m	Sept. 15	1014			Good
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct.,'51	79m	Sept. 29	1041	A	A-2	Very Good
Retreat, Hell!	WB	Frank Lovejoy-Anita Louise	Feb. 23,'52						
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney (reissue)	July,'51	92m					
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar.,'52	88m					
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept.,'51	95m	Aug. 4	965	AYC	A-2	Very Good
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3,'51	95m	July 7	922	AY	A-2	Very Good
River, The (color)	UA	Radha-Esmond Knight	Feb.15,'52	99m	Sept. 8	1006	AYC	A-2	Good
Roadblock (204)	RKO	Charles McGraw-Joan Dixon	July,'51	73m	July 28	945	AY	A-2	Good
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9,'52	70m					
Rodeo King and the Senorita (5053)	Rep.	Rex Allen	July 15,'51	67m	July 28	946	AYC	A-2	Fair
Room For One More (113)	WB	Cary Grant-Betsy Drake	Jan. 26,'52	98m	Jan. 12	1185			Excellent
Rose of Cimarron (color)	20th-Fox	Jack Beutel-Mala Powers	Apr.,'52						
SAILOR Beware (5114)	Para.	Dean Martin-Jerry Lewis	Feb.,'52	102m	Dec. 1	1125		A-1	Very Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22'51	80m	June 30	913		A-2	Good
Saturday's Hero (for. The Hero) (318)	Col.	John Derek-Donna Reed	Sept.'51	111m	Aug. 25	989	AY	A2	Excellent
Savage Drums (5001)	Lippert	Sabu-Lita Baron	June 22'51	70m	July 14	930		A-1	Average
Scandal Sheet (formerly The Dark Page)	Col.	Broderick Crawford-Donna Reed	Feb.,'52	82m	Jan. 12	1186		A2	Good
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov.6'51	84m	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug.,'51	83m	June 30	913	A	B	Good
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20'51	60m	June 23	907			Fair
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb.,'52	83m	Dec. 15	1153		A-2	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15,'52	78m	Dec. 22	1162		A-2	Good
She-Wolf of London	Realart	June Lockhart-D. Porter (reissue)	Dec.,'51	61m					
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13'51	108m	June 9	877	AY	A-2	Excellent
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec.'51	92m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color)	MGM	Gene Kelly-Debbie Reynolds	Apr.,'52						
Sirocco (348)	Col.	Humphrey Bogart-Marta Toren	July '51	98m	June 9	878	A	B	Good
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19,'51	60m				A-1	
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Sept.29'51	78m	Oct. 20	1066	AY	A-1	Good
Smoky (color) (043)	20th-Fox	Fred MacMurray-Anne Baxter (reissue)	June '51	87m					
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan.,'52	55m					
Smugglers, The (Brit.)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct.1'51	86m					
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May'51	64m	May 5	826	A	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May'51	75m	Apr. 14	802	AY	B	Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May'51	54m	May 12	846	AYC	A-1	Fair
Snow White and the Seven Dwarfs	RKO	Disney Feature (reissue)	Feb.,'52	83m					
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar.,'52		Dec. 29	(S)1170			
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov.,'51	77m	Oct. 27	1074	AY	A-2	Good
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15,'51	67m	Nov. 3	1095	AY	A-1	Good
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30,'51	56m					
Stagecoach Driver (5153)	Mono.	Whip Wilson	July 15,'51	52m				A-1	
Stardust and Sweet Music (5029)	Rep.	William Marshall-Gail Patrick	June 15,'51	60m					
Starlift (109)	WB	All Star Cast	Dec. 1,'51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6,'52	73m					
Steel Town (color)	Univ.	Ann Sheridan-John Lund	Mar.,'52		Jan. 12	(S)1186			
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15,'51	60m					
Storm Over Bengal (579)	Rep.	P. Knowles-Rochelle Hudson (reissue)	June 1,'51	65m	Nov. 12,'38				
Storm Over Tibet	Col	Diana Douglas-Rex Reason	Jan.,'52	87m	Dec. 29	1169		B	Good
Strait Jacket	Realart	Ritz Brothers (reissue)	Feb.,52	61m					

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	RATINGS Nat'l Groups	L. of D.	Herald Review
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec.,'51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5,'52	100m					
Strangers on a Train (027)*	WB	Farley Granger-Ruth Roman	June 30,'51	101m	June 16	885	A	B	Excellent
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15,'51	54m	Nov. 24	1118			Fair
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar.,'52	122m	June 16	885	A	B	Excellent
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6,'51	95m	July 7	922	A	B	Very Good
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug.,'51	85m	Aug. 11	974	AY	A-2	Good
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov.,'51	87m	Sept. 1	998	AY	A-2	Good
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Tony Arden	Sept.'51	71m	Sept. 1	998		A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23,'51	58m				A-1	
TAKE Care of My Little Girl (color) (119)*	20th-Fox	Jeanne Crain-Jean Peters	July,'51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lopert	Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21,'51	61m					
Talk About a Stranger	MGM	George Murphy-Nancy Davis	Apr.,'52						
Tall Target, The (139)	MGM	Dick Powell-Paula Raymond	Aug. '51	78m	Aug. 4	966	AYC	A-1	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Marie Aldon	Nov. 17,'51	90m	Nov. 3	1094	AY	A-1	Good
Ten Tall Men (color)	Col.	Burt Lancaster-Jody Lawrance	Dec.,'51	97m	Oct. 27	1073	AY	B	Good
Tembo (C)	RKO	Howard Hill and Wild Animals	Jan.,'52	80m	Dec. 22	1162		A-2	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27,'51	105m	Mar. 10	750	AYC	A-2	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5,'51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13,'52						
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2,'51	54m					
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June,'51	74m	June 9	878	A	A-1	Good
That's My Boy (5026)*	Para.	Dean Martin-Jerry Lewis	Aug.,'51	98m	June 16	886	AY	A-2	Very Good
This Is Korea (color)	Rep.	Documentary	Aug. 10,'51	50m	Sept. 1	997	AY	A-1	Excellent
This Woman Is Dangerous	WB	Joan Crawford-Dennis Morgan	Feb. 9,'52						
Three Steps North	UA	Lloyd Bridges-Lea Padovani	June 15,'51	85m	July 7	922	A	A-2	Good
Thunder on the Hill (133)	Univ.	Claudette Colbert-Ann Blyth	Sept.,'51	84m	Aug. 11	973	AY	A-2	Good
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June,'51	78m	Feb. 3,'45				Good
Time of Their Lives	Realart	Abbott and Costello (reissue)	June 1,'51	82m	Aug. 17,'46				Excellent
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15,'51	82m					
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov.2,'51	93m	Oct. 27	1074	AY	A-1	Good
Tomorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochran	Sept. 22,'51	90m	Aug. 11	973	A	A-2	Very Good
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23,'51	91m	Oct. 27	1073	AY	A-1	Good
Treasure of Lost Canyon (C)	Univ.	William Powell-Julia Adams	Mar.,'52		Jan. 5	(S)1178		A-1	
Trio (Brit.) (5030)	Para.	J. Hayter-N. Patrick-J. Simmons	June,'51	91m	Oct. 14	517	AY	A-2	Excellent
Two Dollar Bettor	Realart	John Litel-Marie Windsor	Sept.,51	63m	Oct. 6	1050		A-2	Good
Two Gals and a Guy	UA	Janis Paige-Robert Alda	Aug. 31,'51	70m	June 23	906		A-2	Fair
Two of a Kind (350)	Col.	Lizabeth Scott-Edmond O'Brien	July,'51	75m	June 23	905	A	B	Good
Two Tickets to Broadway (color) *(264)	RKO	Tony Martin-Janet Leigh	Nov.,'51	106m	Oct. 20	1066	AY	A-2	Excellent
UNKNOWN Man, The (form. Behind the Law (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16,'51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26,'51	63m	Nov. 3	1094		A-1	Good
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15,'51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Fire (353)	Col.	Gene Autry	Nov.,'51	63m	Nov. 10	1102	AY	A-1	Good
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20,'51	60m	July 28	(S)947		A-1	
Vengeance Trail	Mono.	Bill Elliott-Peggy Stewart	Not Set		Aug. 18	(S)982			
Viva Zapata	20th-Fox	Marlon Brando-Jean Peters	Mar.,'52						
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24,'52		Dec. 22	(S)1163			
Wanted: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9,'51	59m				A-1	
Warden of the Big House	Realart	V. McLaglen-Jackie Cooper (reissue)	June 15,'51	78m					
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug.,'51	95m	June 2	869	AY	A-2	Very Good
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec.,'51	83m	Dec. 1	1126	AY	A-1	Very Good
Well, The	UA	Henry Morgan-Barry Kelly	Sept. 10,'51	85m	Sept. 8	1005	AY	A-2	Excellent
Westward the Women (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11,'52	116m	Nov. 24	1118		A-2	Good
When in Rome	MGM	Van Johnson-Paul Douglas	Apr.,'52						
When the Redskins Rode (C) (339)	Col.	Jon Hall-Mary Castle	May,'51	78m	May 12	846	AY	A-2	Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov.,'51	81m	Sept. 1	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct.,'51	82m	Oct. 27	1075	AY	A-1	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3,'52		Dec. 29	(S)1170			
Whistle at Eaton Falls, The (322)	Col.	Lloyd Bridges-Dorothy Gish	Aug.,'51	96m	Aug. 4	966	AY	A-1	Very Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7,'51	58m					
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5,'51	98m	Dec. 8	1133	AY	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb.,'52	63m					
Wild North, The (color)	MGM	Stewart Granger-Cyd Charisse	Mar.,'52	97m	Jan. 19	1193		B	Good
With a Song In My Heart (color)	20th-Fox	Susan Hayward-David Wayne	Apr.,'52						
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15,'52	60m				A-2	
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec. '51	83m	Jan. 5	1178		A-1	Average
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28,'51	98m	Sept. 8	1006		A-2	Very Good
YELLOWFIN (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14,'51	74m	Aug. 18	(S)982		A-2	
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13,'51	54m	Aug. 11	(S)975		A-1	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17,'52	82m					
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept.,'51	78m	Aug. 25	989	AYC	A-1	Good
Young Scarface (Br.)	M.K.D.	R. Attenborough-H. Baddeley	Nov. 7,'51	80m	Nov. 10	1103		A-2	Good
Yukon Manhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 12,'51	63m	July 20	(S)947	AY	A-1	

FEATURES LISTED BY COMPANIES — PAGE 1201, ISSUE OF JANUARY 19, 1952
SHORT SUBJECTS CHART APPEARS ON PAGES 1211-1212, ISSUE OF JANUARY 19, 1952

The Product Digest

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section—a monthly service of MOTION PICTURE HERALD—lists all features in release from December, 1950, plus completed coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color.

ALLIED ARTISTS

(Released through Monogram)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
AA-18	Short Grass	Dec. 24 '50	Rod Cameron, Cathy Downs	82	Drama
AA-19	I Was an American Spy	Apr. 15 '51	A. Dvorak, G. Evans, D. Kennedy	85	Drama
AA-21	Disc Jockey	Sept. 30 '51	Jane Nigh, Michael O'Shea	77	Musical
AA-20	The Highwayman (C)	Oct. 21 '51	Wanda Hendrix, Charles Coburn	83	Drama

ASTOR PICTURES

(R)	Sinner's Holiday	Jan. 15 '51	George Raft, Randolph Scott	95	Drama
(R)	Dark Waters	Mar. 15 '51	Merle Oberon, Franchot Tone	93	Drama
(R)	Bridge of San Luis Rey	Apr. 15 '51	Lynn Bari, Louis Calhern	91	Drama
(R)	Men of the Sea (Brit.)	May 15 '51	Margaret Lockwood, Roger Livesey	70	Comedrama
(R)	Mr. Ace	June 15 '51	George Raft, Sylvia Sidney	85	Drama
(R)	The Great John L.	July 15 '51	Linda Darnell, Rory Calhoun	96	Drama
(R)	Border Fence	Aug. 15 '51	Walt Wayne, Mary Nord	60	Western
(R)	Hillbilly Blitzkrieg	Sept. 1 '51	Bud Duncan, Edgar Kennedy	63	Comedrama
(R)	Captain Boycott (Brit.)	Oct. 1 '51	Stewart Granger, Kathleen Ryan	93	Drama
(R)	Smugglers, The (Brit.)	Oct. 1 '51	Michael Redgrave, R. Attenborough	86	Drama
(R)	Private Snuffy Smith	Nov. 10 '51	Bud Duncan, Edgar Kennedy	67	Comedrama
	Toast to Love (Mex.)	Nov. 15 '51	Irina Baronova, David Silver	82	Musidrama
(R)	Strange Woman	Jan. 5 '52	Hedy Lamarr, George Sanders	100	Drama
(R)	Dishonored Lady	Feb. 1 '52	Hedy Lamarr, Dennis O'Keefe	85	Drama
(R)	Lady of Burlesque	Apr. 1 '52	Barbara Stanwyck, Michael O'Shea	91	Comedrama
(R)	Guest of the House	May 15 '52	Anne Baxter, Ralph Bellamy	121	Drama

COLUMBIA

240	He's a Cockeyed Wonder	Dec. '50	Mickey Rooney, Terry Moore	77	Comedy
338	Killer That Stalked New York (formerly Frightened City)	Dec. '50	Evelyn Keyes, Charles Korvin	79	Drama
361	Lightning Guns	Dec. '50	Charles Starrett, Smiley Burnette	55	Western
305	The Tougher They Come	Dec. '50	Wayne Morris, Preston Foster	69	Melodrama
263	Frontier Outpost	Dec. 29 '50	Charles Starrett, Smiley Burnette	55	Western

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
335	Flying Missile, The	Jan. '51	Glenn Ford, Viveca Lindfors	92	Melodrama
301	Gasoline Alley	Jan. '51	Scotty Beckett, Jimmy Lydon	77	Comedy
351	Gene Autry and The Mounties	Jan. '51	Gene Autry, Elena Verdugo	70	Western
331	Great Manhunt, The (formerly State Secret) (Brit.)	Jan. '51	Douglas Fairbanks, Jr., G. Johns	97	Melodrama
363	Prairie Roundup	Jan. '51	Charles Starrett, Smiley Burnette	53	Western
334	Stage to Tucson (C)	Jan. '51	Rod Cameron, Wayne Morris	82	Western
344	Born Yesterday	Feb. '51	Judy Holliday, Broderick Crawford	104	Comedy
307	Counterspy Meets Scotland Yard	Feb. '51	Howard St. John, Amanda Blake	67	Melodrama
333	Operation X (Brit.)	Feb. '51	Edward G. Robinson, Peggy Cummins	79	Drama
312	Revenue Agent	Feb. '51	Douglas Kennedy, Jean Willes	72	Melodrama
364	Ridin' the Outlaw Trail	Feb. '51	Charles Starrett, Smiley Burnette	54	Western
346	Yank in Korea, A	Feb. '51	Lon McCallister, William Phillips	73	Drama
327	Al Jennings of Oklahoma (C)	Mar. '51	Dan Duryea, Gale Storm	79	Western
314	Flame of Stamboul	Mar. '51	Richard Denning, Lisa Ferraday	68	Adventure
365	Fort Savage Raiders	Mar. '51	Charles Starrett, Smiley Burnette	55	Western
347	M	Mar. '51	David Wayne, Howard Da Silva	88	Drama
308	My True Story	Mar. '51	Helen Walker, Willard Parker	67	Drama
352	Texans Never Cry	Mar. '51	Gene Autry, Gail Davis	70	Western
329	Fury of the Congo	Apr. '51	Johnny Weissmuller, Sherry Moreland	69	Melodrama
330	Santa Fe (C)	Apr. '51	Randolph Scott, Janis Carter	89	Western
320	Valentino (C)	Apr. '51	Eleanor Parker, Tony Dexter	102	Western
354	Whirlwind	Apr. '51	Gene Autry, Smiley Burnette	70	Drama
321	Brave Bulls, The	May '51	Mel Ferrer, Miroslava	108	Drama
358	Her First Romance	May '51	Margaret O'Brien, Allan Martin, Jr.	73	Drama
315	Smugglers Gold	May '51	Cameron Mitchell, Amanda Blake	64	Drama
366	Snake River Desperadoes	May '51	Charles Starrett, Smiley Burnette	54	Western
339	When the Redskins Rode (C)	May '51	Jon Hall, Mary Castle	78	Melodrama
316	China Corsair	June '51	Jon Hall, Liza Farraday	67	Melodrama
336	Lorna Doone (C)	June '51	Barbara Hale, Richard Greene	84	Drama
355	Silver Canyon	June '51	Gene Autry, Gail Davis	70	Western
325	Texas Rangers (C)	June '51	George Montgomery, Gale Storm	74	Western
306	Big Gusher, The	July '51	Preston Foster, Wayne Morris	68	Drama
367	Bonanza Town	July '51	Charles Starrett, Smiley Burnette	56	Western
349	Hurricane Island (C)	July '51	Jon Hall, Marie Windsor	70	Drama
359	Mask of the Avenger (C)	July '51	John Derek, Jody Lawrence	83	Drama
348	Sirocco	July '51	Humphrey Bogart, Marta Toren	98	Drama
350	Two of a Kind	July '51	Lizabeth Scott, Edmond O'Brien	75	Melodrama
309	Chain of Circumstance	Aug. '51	Richard Grayson, Margaret Field	68	Drama
368	Cyclone Fury	Aug. '51	Charles Starrett, Smiley Burnette	54	Western
326	Never Trust a Gambler	Aug. '51	Dane Clark, Kathy O'Donnell	79	Drama
357	Pickup	Aug. '51	Beverly Michaels, Hugo Haas	78	Drama
322	Whistle at Eaton Falls, The	Aug. '51	Lloyd Bridges, Dorothy Gish	96	Drama
406	Corky of Gasoline Alley	Sept. '51	Jimmy Lydon, Scotty Beckett	80	Comedy

(Continued on following page, column 1)

COLUMBIA (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
356	Hills of Utah	Sept. '51	Gene Autry, Donna Martell	70	Western
337	Lady and the Bandit, The	Sept. '51	Louis Hayward, Patricia Medina	79	Adventure
402	Magic Face, The	Sept. '51	Luther Adler, Patricia Knight	89	Drama
318	Saturday's Hero	Sept. '51	John Derek, Donna Reed	111	Drama
408	Sunny Side of the Street (C)	Sept. '51	Frankie Lane, Tony Arden	71	Musical
412	Criminal Lawyer	Oct. '51	Pat O'Brien, Jane Wyatt	74	Drama
391	Five	Oct. '51	S. Douglas, W. Phipps, J. Anderson	93	Drama
411	Jungle Manhunt	Oct. '51	Johnny Weissmuller, Sheila Ryan	66	Adventure
488	Kid From Amarillo, The	Oct. '51	Charles Starrett, Smiley Burnette	56	Western
410	Magic Carpet (C)	Oct. '51	Lucille Ball, John Agar	84	Adventure
407	Mob, The	Oct. '51	Broderick Crawford, Betty Buehler	87	Melodrama
404	Barefoot Mailman, The (C)	Nov. '51	Robert Cummings, Terry Moore	83	Drama
405	Harlem Globetrotters, The	Nov. '51	Thomas Gomez and Globetrotters	80	Drama
409	Son of Dr. Jekyll	Nov. '51	Louis Hayward, Jody Lawrence	77	Drama
353	Valley of Fire	Nov. '51	Gene Autry	63	Western
....	Family Secret, The	Dec. '51	John Derek, Lee J. Cobb	85	Drama
....	Man in the Saddle (C)	Dec. '51	Randolph Scott, Joan Leslie	87	Western
484	Pecos River	Dec. '51	Charles Starrett, Smiley Burnette	55	Western
....	Purple Heart Diary	Dec. '51	Frances Langford, Lyle Talbot	73	Musical
....	Ten Tall Men (C)	Dec. '51	Burt Lancaster, Jody Lawrance	97	Adventure
....	Boots Malone	Jan. '52	William Holden, Johnny Stewart	103	Drama
....	Indian Uprising (C)	Jan. '52	George Montgomery, Audrey Long	75	Western
473	Old West, The	Jan. '52	Gene Autry	61	Western
483	Smoky Canyon	Jan. '52	Charles Starrett, Smiley Burnette	55	Western
....	Storm Over Tibet	Jan. '52	Diana Douglas, Rex Reason	87	Adventure
....	Death of a Salesman	Feb. '52	Fredric March, Mildred Dunnock	115	Drama
....	Harem Girl, The	Feb. '52	Joan Davis, Paul Marion	70	Comedy
482	Hawk of Wild River, The	Feb. '52	Charles Starrett, Smiley Burnette		Western
....	Scandal Sheet (formerly The Dark Page)	Feb. '52	Broderick Crawford, Donna Reed	82	Drama

●

....	Barbed Wire		Gene Autry		Western
....	Brave Warrior, The (C)		Jon Hall, Frances Langford		Western
....	Brigand, The (C)		Anthony Dexter, Jody Lawrence		Adventure
....	California Conquest (C)		Cornel Wilde, Teresa Wright		Drama
....	Captain Blood, Fugitive (C)		Louis Hayward, Patricia Medina		Adventure
....	Clouded Yellow, The (Brit.)		Jean Simmons, Trevor Howard	92	Drama
....	Cripple Creek (C)		George Montgomery		Western
....	First Time, The		Robert Cummings, Barbara Hale		Comedy
....	Fourposter		Rex Harrison, Lilli Palmer		Drama
....	Golden Hawk, The (C)		Sterling Hayden, Rhonda Fleming		Drama
....	Jungle Jim in the Forbidden Land		Johnny Weissmuller, Angela Greene		Adventure
....	Laramie Mountains		Charles Starrett, Smiley Burnette		Western
....	Marrying Kind, The		Judy Holliday, Aldo Ray		Comedrama
....	Montana Territory (C)		Lon McAllister, Wanda Hendrix		Western
....	My Six Convicts		John Beal, Gilbert Roland		Drama
475	Night Stage to Galveston		Gene Autry		Western
....	Okinawa		Pat O'Brien, Richard Denning		Drama
....	Paula		Loretta Young, Tommy Rettig		Drama
....	Rainbow Round My Shoulder (C)		Frankie Lane, Billy Daniels		Musical
....	Red Snow		Guy Madison, Ray Mala		Adventure
....	Rough Tough West		Charles Starrett, Smiley Burnette		Western
....	Saber and the Arrow		Broderick Crawford, Barbara Hale		Drama
....	Sniper, The		Adolphe Menjou, Arthur Franz		Melodrama
....	Sound Off		Mickey Rooney, Ann James		Musidrama
....	Thief of Damascus (C)		Paul Henreid, Jeff Donnell		Drama
....	Walk East on Beacon		George Murphy, Virginia Gilmore		Drama
....	Woman in Question, The		Jean Kent, Dirk Bogarde		Mystery
....	Yank in Indo-China, A		John Archer		Drama

MGM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
203	Mr. Imperium (C)	Sept. '51	Ezio Pinza, Lana Turner	87	MusiComedy
201	People Against O'Hara	Sept. '51	Spencer Tracy, Diana Lynn	103	Drama
202	Angels in the Outfield	Sept. 4 '51	Paul Douglas, Janet Leigh	102	Comedy
204	Red Badge of Courage	Sept. 28 51	Audie Murphy, Bill Mauldin	69	Drama
205	Texas Carnival (C)	Oct. 5 '51	Esther Williams, Red Skelton	77	Musical
206	Bannerline	Oct. 12 '51	Sally Forrest, Keefe Brasselle	88	Drama
207	Man With a Cloak	Oct. 19 '51	Joseph Cotten, Barbara Stanwyck	81	Drama
208	Across the Wide Missouri (C)	Oct. 23 '51	Clark Gable, John Hodiak	78	Drama
209	American in Paris, An (C)	Nov. 9 '51	Gene Kelly, Leslie Caron	113	Musical
210	Unknown Man, The	Nov. 16 '51	Walter Pidgeon, Ann Harding	86	Melodrama
211	Too Young to Kiss	Nov. 23 '51	Van Johnson, June Allyson	91	Comedy
212	Light Touch, The	Dec. 7 '51	Stewart Granger, Pier Angeli	93	Drama
213	Calling Bulldog Drummond	Dec. 14 '51	Walter Pidgeon, Margaret Leighton	83	Mystery
214	Callaway Went Thataway	Dec. 28 '51	Howard Keel, Dorothy McGuire	81	Comedrama
215	It's a Big Country	Jan. 4 '52	All Star Cast	89	Drama
216	Westward the Women	Jan. 11 '52	Robert Taylor, Denise Darcel	116	Drama
217	Pandora and the Flying Dutchman (C) (Brit.)	Jan. 18 '52	Ava Gardner, James Mason	123	Fantasy
223	Belle of New York (C)	Feb. '52	Fred Astaire, Vera-Ellen	82	Musical
220	Invitation, The	Feb. '52	Dorothy McGuire, Van Johnson	85	Drama
222	Lone Star, The	Feb. '52	Clark Gable, Ava Gardner	90	Western
219	Sellout, The	Feb. '52	Walter Pidgeon, Audrey Totter	83	Drama
221	Shadow in the Sky	Feb. '52	Nancy Davis, James Whitmore	78	Drama
....	Just This Once	Mar. '52	Peter Lawford, Janet Leigh	90	Comedy
....	Love Is Better Than Ever	Mar. '52	Elizabeth Taylor, Larry Parks	81	Comedrama
....	Wild North, The (C)	Mar. '52	Stewart Grainger, Cyd Charisse	97	Adventure
....	Singin' in the Rain (C)	Apr. '52	Gene Kelly, Debbie Reynolds		Musical
....	Talk About a Stranger	Apr. '52	George Murphy, Nancy Davis		Drama
....	When in Rome	Apr. '52	Van Johnson, Paul Douglas		Drama
....	Quo Vadis (C)	Special	Robert Taylor, Deborah Kerr	168	Drama

●

....	Girl in White, The		June Allyson, Arthur Kennedy		Drama
....	Glory Alley		Leslie Caron, Ralph Meeker		Drama
....	Hour of Thirteen, The		Peter Lawford, Dawn Addams		Drama
....	Ivanhoe (C)		Robert Taylor, Elizabeth Taylor		Drama
....	Lovely to Look At (C)		Howard Keel, Kathryn Grayson		Musical
....	Merry Widow, The (C)		Lana Turner, Fernando Lamas		Musical
....	Scaramouche (C)		Stewart Granger, Janet Leigh		Drama
....	Singin' in the Rain (C)		Gene Kelly, Debbie Reynolds		Musical
....	Skirts Ahoy (C)		Esther Williams, Barry Sullivan		Musical
....	Young Man in a Hurry		Van Johnson, Ruth Roman		Drama

MONOGRAM

4945	Outlaws of Texas	Dec. 10 '50	Whip Wilson, Andy Clyde	56	Western
5125	Father's Wild Game	Dec. 3 '50	Barbara Brown, Raymond Walburn	61	Comedy
4920	Call of the Klondike (formerly Fangs of the North)	Dec. 17 '50	Kirby Grant, Chinook	66	Adventure
5107	Sierra Passage (formerly Trail Dust)	Jan. 7 '51	Wayne Morris, Lola Albright	81	Western
4955	Colorado Ambush	Jan. 14 '51	Johnny Mack Brown	51	Western
5111	Bowery Battalion	Jan. 21 '51	Leo Gorcey, Huntz Hall	69	Comedy
4904	Blue Blood (C)	Jan. 28 '51	Bill Williams, Jane Nigh	72	Drama
4946	Abilene Trail	Feb. 4 '51	Whip Wilson, Andy Clyde	64	Western
5115	Rhythm Inn	Feb. 11 '51	Jane Frazee, Kirby Grant	73	Musical
5191	Vicious Years, The	Feb. 18 '51	Tommy Cook, Gar Moore	81	Drama
5120	Navy Bound	Mar. 4 '51	Tom Neal, Regis Toomey	61	Drama
5141	Man From Sonora	Mar. 11 '51	Johnny Mack Brown	54	Western

LIPPERT

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5011	Bandit Queen	Dec. 22 '50	Barbara Britton, Philip Reed	70	Adv.-Drama
5009	3 Desperate Men	Jan. 12 '51	Preston Foster, Virginia Grey	71	Western
5006	Steel Helmet, The	Feb. 2 '51	Gene Evans, Steve Brodie	84	Drama
5015	Fingerprints Don't Lie	Feb. 23 '51	R. Travis, S. Ryan, S. Melton	56	Mystery
5013	Mask of the Dragon	Mar. 10 '51	R. Travis, S. Ryan, S. Melton	53	Drama
5014	Stop That Cab	Mar. 30 '51	Sid Melton, Iris Adrian	56	Drama
5017	Danger Zone	Apr. 20 '51	Richard Travis, Pamela Blake	56	Drama
5016	Roaring City	May 4 '51	Hugh Beaumont, Richard Travis	58	Drama
5018	Pier 23	May 11 '51	Hugh Beaumont, Richard Travis	58	Drama
5007	Kentucky Jubilee	May 18 '51	Jerry Colonna, Jean Porter	67	Musical
5003	Little Big Horn	June 18 '51	John Ireland, Lloyd Bridges	85	Drama
5001	Savage Drums	June 22 '51	Sabu, Lita Baron	70	Comedy
5012	G. I. Jane	July 6 '51	Jean Porter, Tom Neal	62	Musical
5019	Yes Sir, Mr. Bones	July 13 '51	All Star Minstrel Show	54	Adventure
5020	Varieties on Parade	July 20 '51	Jackie Soogan	60	Musical
5004	Lost Continent	Aug. 17 '51	Cesar Romero, Hillary Brooke	86	Adventure
5005	Leave It to the Marines	Sept. 28 '51	Sid Melton, Mara Lynn	66	Comedy
5023	As You Were (formerly Present Arms)	Oct. 5 '51	William Tracy, Joe Sawyer	57	Drama
5029	Highly Dangerous	Oct. 12 '51	Dane Clark, Margaret Lockwood	81	Drama
5024	Sky High	Oct. 19 '51	Sid Melton, Mara Lynn	60	Drama
5101	Unknown World	Oct. 26 '51	Bruce Kellogg, Marilyn Nash	63	Drama
5002	F.B.I. Girl	Nov. '51	Cesar Romero, Gene Evans	74	Drama
5030	Superman and the Mole Men	Nov. 23 '51	George Reeves, Phyllis Coates	58	Adventure
5021	Great Adventure	Dec. 7 '51	Dennis Price, Jack Hawkins	78	Adventure
5008	Tales of Robin Hood	Dec. 21 '51	Robert Clarke, Mary Hatcher	61	Adventure
5102	For Men Only	Jan. 11 '52	Paul Henreid	96	Drama
5103	Man Bait	Jan. 18 '52	George Brent, Marguerite Chapman	78	Drama

MGM

111	Mrs. O'Malley and Mr. Malone	Dec. 8 '50	Marjorie Main, James Whitmore	69	Comedy
112	Pagan Love Song (C)	Dec. 29 '50	Esther Williams, Howard Keel	76	Musical
113	Watch the Birdie	Jan. 12 '51	Red Skelton, Arlene Dahl	71	Musical
114	Grounds for Marriage	Jan. 19 '51	Van Johnson, Kathryn Grayson	89	Comedy
115	Kim (C)	Jan. 26 '51	Errol Flynn, Dean Stockwell	113	Adventure
116	Magnificent Yankee, The	Feb. 9 '51	Louis Calhern, Ann Harding	88	Drama
117	Vengeance Valley (C)	Feb. 16 '51	Burt Lancaster, Robert Walker	82	Melodrama
118	Cause for Alarm	Feb. 23 '51	Loretta Young, Barry Sullivan	73	Drama
119	Three Guys Named Mike	Mar. 9 '51	Jane Wyman, Van Johnson	90	Comedy
122	Inside Straight	Mar. 16 '51	David Brian, Arlene Dahl	87	Drama
121	Royal Wedding (C)	Mar. 23 '51	Fred Astaire, Jane Powell	92	Musical
124	Father's Little Dividend	Apr. 13 '51	S. Tracy, J. Bennett, E. Taylor	81	Comedy
126	Soldiers Three	Apr. 20 '51	S. Granger, W. Pidgeon, D. Niven	92	Drama
127	Great Caruso, The (C)	Apr. 27 '51	Mario Lanza, Ann Blyth	109	Musical
125	Painted Hills, The (C)	May 4 '51	Lassie, Bruce Cowling, Cary Grey	69	Melodrama
128	Hometown Story (formerly Headline Story The)	May 18 '51	Donald Crisp, Marjorie Reynolds	61	Drama
129	Go For Broke	May 25 '51	Van Johnson, Warner Anderson	92	Drama
130	Night Into Morning (formerly People We Love, The)	June 8 '51	Ray Milland, Nancy Davis	86	Drama
132	No Questions Asked	June 15 '51	Arlene Dahl, Barry Sullivan	81	Drama
133	Excuse My Dust (C)	June 22 '51	Red Skelton, Sally Forrest	82	Comedy
134	Kind Lady	June 29 '51	Ethel Barrymore, Maurice Evans	76	Drama
131	Strictly Dishonorable	July 6 '51	Ezio Pinza, Janet Leigh	95	Comedrama
135	Show Boat (C)	July 13 '51	Kathryn Grayson, Howard Keel	108	Musical
136	Law and the Lady, The	July 20 '51	Greer Garson, Michael Wilding	105	Drama
137	Teresa	July 27 '51	Pier Angeli, John Ericson	105	Drama
138	Rich, Young and Pretty (C)	Aug. 3 '51	Jane Powell, Vic Damone	95	Musical
140	Strip, The	Aug. '51	Mickey Rooney, Sally Forrest	86	Drama
139	Tall Target, The	Aug. '51	Dick Powell, Paula Raymond	78	Drama

(*Continued at top of page above*)

MONOGRAM *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5192	Gypsy Fury (formerly The Wind Is My Lover) (Swedish)	Mar. 18 '51	Viveca Lindfors, Christopher Kent	63	Drama
5109	Lion Hunters, The	Mar. 25 '51	Johnny Sheffield, Ann Todd	75	Adventure
5151	Canyon Raiders (formerly Wild Horse Prairie)	Apr. 8 '51	Whip Wilson, Phyllis Coates	54	Western
5112	Ghost Chasers	Apr. 29 '51	Leo Gorcey, Huntz Hall	69	Comedy
5142	Blazing Bullets (formerly Gold Bullets)	May 6 '51	Johnny Mack Brown	51	Western
5181	Cavalry Scout (C)	May 13 '51	Rod Cameron, Audry Long	78	Western
5122	According to Mrs. Hoyle (formerly Outside the Law)	May 20 '51	Spring Byington, Brett King	60	Drama
5132	Nevada Badmen	May 27 '51	Whip Wilson, Fuzzy Knight	58	Western
5116	Casa Manana	June 10 '51	Robert Clarke, Virginia Welles	73	Comedy
5126	Father Takes the Air	June 17 '51	Raymond Walburn, Walter Catlett	61	Comedy
5143	Montana Desperado	June 24 '51	Johnny Mack Brown	51	Western
5123	Yukon Manhunt	July 8 '51	Kirby Grant, Margaret Field	63	Adventure
5153	Stagecoach Driver	July 15 '51	Whip Wilson	52	Western
5113	Let's Go Navy	July 29 '51	Leo Gorcey, Huntz Hall	68	Comedy
5144	Oklahoma Outlaws	Aug. 19 '51	Johnny Mack Brown	56	Western
5154	Wanted: Dead or Alive	Sept. 9 '51	Whip Wilson	59	Western
5118	Triple Cross	Sept. 16 '51	Joe Kirkwood	60	Comedy
5145	Whistling Hills	Oct. 7 '51	Johnny Mack Brown	58	Western
5108	Yellow Fin	Oct. 14 '51	Wayne Morris, Adrian Booth	74	Drama
5110	Elephant Stampede	Oct. 28 '51	Johnny Sheffield, Donna Martell	71	Adventure
5155	Lawless Cowboys	Nov. 7 '51	Whip Wilson	58	Western
5103	Flight to Mars (C)	Nov. 11 '51	Marguerite Chapman, C. Mitchell	72	Adventure
5114	Crazy Over Horses	Nov. 18 '51	Bowery Boys	65	Comedy
5223	Longhorn, The	Nov. 25 '51	Wild Bill Elliott, Myron Healey	70	Western
5146	Texas Lawmen	Dec. 2 '51	Johnny Mack Brown	54	Western
5124	Northwest Territory	Dec. 9 '51	Kirby Grant, Gloria Saunders	61	Western
5156	Stage to Blue River (formerly Stage from Amarillo)	Dec. 30 '51	Whip Wilson	56	Western
5217	Steel Fist, The	Jan. 6 '52	Roddy McDowall, Kristine Miller	73	Drama
5299	Aladdin and His Lamp (C)	Jan. 20 '52	Patricia Medina, John Sands	67	Drama
5241	Texas City (formerly Ghost Town)	Jan. 27 '52	Johnny Mack Brown, Jimmy Ellison	54	Western
5251	Night Raiders	Feb. 3 '52	Whip Wilson	52	Western
5102	Fort Osage (C)	Feb. 10 '52	Rod Cameron, Jane Nigh	72	Western
5224	Waco	Feb. 24 '52	Wild Bill Elliott	73	Western
5242	Man From the Black Hills	Mar. 2 '52	Johnny Mack Brown, Jimmy Ellison	51	Western
5104	Rodeo (C)	Mar. 9 '52	Jane Nigh, John Archer	70	Western
5211	Hold That Line	Mar. 23 '52	Bowery Boys	64	Melodrama
5215	Jet Job	Mar. 23 '52	Stanley Clements	72	Western
5252	Land Grab	Apr. 6 '52	Whip Wilson		Western
5225	Vengeance Trail	Apr. 20 '52	Bill Elliott	73	Western
5207	African Treasure	Apr. 27 '52	Johnny Sheffield, Donna Martell		Adventure
5209	Desert Pursuit	May 6 '52	Wayne Morris		Adventure
	●				
....	Wagons West (C)		Peggie Castle, Rod Cameron		Western
....	Wild Stallion		Ben Johnson, Edgar Buchanan		Western

Stratford

(*All British*)

....	Portrait of Clare	May 18 '51	Richard Todd, Margaret Johnson	94	Drama
....	Murder Without Crime	May 25 '51	Dennis Price, Joan Dowling	80	Drama
....	No Place for Jennifer	June 22 '51	Rosamund Johns, Leo Glenn	89	Drama
....	Guilt Is My Shadow	July 27 '51	Elizabeth Sellars, Patrick Holt	78	Mystery
....	Franchise Affair, The	Aug. 31 '51	Michael Denison, Dulcie Gray	95	Mystery
....	Laughter in Paradise	Nov. 11 '51	Alistair Sim, Fay Compton	98	Comedy
....	You Can't Beat the Irish	Mar. 17 '52	Jack Warner, Michael Dolan	82	Comedy

(*Continued on following page, column 1*)

PARAMOUNT

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5007	Mr. Music	Dec. 28 '50	Bing Crosby, Nancy Olson	113	Musical
5009	Branded (C)	Jan. '51	Alan Ladd, Mona Freeman	95	Western
5014	At War With the Army	Jan. 17 '51	Dean Martin, Jerry Lewis	92	Comedy
5013	Great Missouri Raid, The (C)	Feb. 22 '51	Wendell Corey, Macdonald Carey	85	Western
5012	September Affair	Feb. '51	Joan Fontaine, Joseph Cotten	104	Drama
5015	Redhead & Cowboy, The	Mar. '51	Glenn Ford, Rhonda Fleming	82	Western
5016	Mating Season, The	Mar. 24 '51	Gene Tierney, John Lund	101	Comedy
5010	Samson and Delilah (C)	Mar. 28 '51	Hedy Lamarr, Victor Mature	128	Drama
5018	Lemon Drop Kid, The	Apr. '51	Bob Hope, Marilyn Maxwell	91	Comedy
5011	Molly (formerly The Goldbergs)	Apr. '51	Gertrude Berg, Philip Loeb	83	Comedrama
5017	Quebec (C)	Apr. '51	John Barrymore, Jr., Corinne Calvet	85	Adventure
5019	Appointment With Danger (formerly United States Mail)	May '51	Alan Ladd, Phyllis Calvert	89	Melodrama
5020	Last Outpost, The (formerly New Guinea Gold) (C)	May '51	Ronald Reagan, Rhonda Fleming	89	Drama
5021	Dear Brat	June '51	Mona Freeman, Edward Arnold	82	Comedy
5030	Trio	June '51	Jean Simmons, Michael Rennie	91	Drama
5022	Passage West (C)	July '51	John Payne, Arlene Whelan	80	Adventure
5023	Big Carnival, The (formerly Ace in the Hole	July 4 '51	Kirk Douglas, Jan Sterling	112	Drama
5024	Peking Express	Aug. '51	Joseph Cotten, Corinne Calvet	90	Drama
5026	That's My Boy	Aug. '51	Dean Martin, Jerry Lewis	98	Comedy
5025	Warpath (C)	Aug. '51	Edmond O'Brien, Dean Jagger	95	Drama
5101	Here Comes the Groom	Sept. '51	Bing Crosby, Jane Wyman	114	Comedy
5102	Place in the Sun, A	Sept. '51	Montgomery Clift, Elizabeth Taylor	122	Drama
5103	Rhubarb	Sept. '51	Ray Milland, Jan Sterling	95	Comedy
5104	Crosswinds (C)	Oct. '51	John Payne, Rhonda Fleming	93	Drama
5108	Darling, How Could You?	Oct. '51	Joan Fontaine, John Lund	96	Drama
5111	Detective Story	Nov. '51	Kirk Douglas, Eleanor Parker	103	Drama
5107	Submarine Command	Nov. '51	William Holden, Nancy Olson	87	Drama
5106	When Worlds Collide (C)	Nov. '51	Richard Derr, Barbara Rush	81	Drama
5110	My Favorite Spy	Dec. '51	Bob Hope, Hedy Lamarr	93	Comedy
5112	Silver City (C)	Dec. '51	Yvonne De Carlo, Barry Fitzgerald	92	Western
5109	Hong Kong (C)	Jan. '52	Ronald Reagan, Rhonda Fleming	96	Adventure
5118	Flaming Feather (C)	Feb. '52	Sterling Hayden, Arlene Whelan	77	Western
5114	Sailor Beware	Feb. '52	Dean Martin, Jerry Lewis	102	Comedy
5105	Something to Live For	Mar. '52	Joan Fontaine, Ray Milland		Comedrama
....	Greatest Show on Earth, The (C)	Special	All-Star Cast	153	Circus-Dr

•

....	Aaron Slick from Punkin Crick (C)		Alan Young, Robert Merrill, Dinah Shore		Musical
....	Anything Can Happen		Jose Ferrer, Kim Hunter		Comedrama
....	Big Timber (C)		John Payne, Susan Morrow		Western
....	Carrie		Jennifer Jones, Laurence Olivier		Drama
....	Denver and Rio Grande (C)		Edmond O'Brien, Sterling Hayden		Western
....	Famous (C))		Bing Crosby, Jane Wyman		Musical
....	Los Alamos		Michael Moore, Nancy Gates		Western
....	My Son, John		Helen Hayes, Van Heflin		Drama
....	Red Mountain (C)		Alan Ladd, Lizabeth Scott	84	Western
....	Shane (C)		Alan Ladd, Jean Arthur		Western
....	Somebody Loves Me (C)		Betty Hutton, Ralph Meeker		Comedy
....	Son of Paleface (C)		Bob Hope, Jane Russell		Comedy
....	Stooge, The		Dean Martin, Jerry Lewis		Comedy
....	This Is Dynamite		William Holden, Alexis Smith		Drama
....	Thunder in the East		Alan Ladd, Deborah Kerr		Drama
....	Warbonnet (C)		Charlton Heston, Susan Morrow		Western

REPUBLIC *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5068	Arizona Manhunt	Sept. 15 '51	Michael Chapin, Eilene Janssen	60	Western
5124	Havana Rose	Sept. 15 '51	Estelita Rodriguez, Hugh Herbert	77	Comedy
5101	Adventures of Capt. Fabian	Oct. 6 '51	Errol Flynn, Micheline Prelle	100	Melodrama
5151	South of Caliente	Oct. 15 '51	Roy Rogers, Dale Evans	67	Western
5054	Utah Wagon Train	Oct. 15 '51	Rex Allen, Penny Edwards	67	Western
5121	Honeychile (C)	Oct. 20 '51	Judy Canova, Eddie Foy, Jr.	90	Comedy
5105	Sea Hornet	Nov. 6 '51	Rod Cameron, Adele Mara	84	Melodrama
5130	Street Bandits	Nov. 15 '51	Penny Edwards, Robert Clarke	54	Melodrama
5063	Desert of Lost Men, The	Nov. 19 '51	Allan Rocky Lane, Mary Ellen Kay	54	Western
5103	Wild Blue Yonder	Dec. 5 '51	Wendell Corey, Vera Ralston	98	Drama
5152	Pals of the Golden West	Dec. 15 '51	Roy Rogers, Dale Evans	68	Western
5032	Storm Bound	Dec. 15 '51	Constance Dowling, Andrea Checchi	60	Drama
5131	Woman in the Dark	Jan. 15'52	Penny Edwards, Ross Elliott	60	Melodrama
5046	Captive of Billy the Kid	Jan. 22 '52	Allan Rocky Lane	54	Western
5104	Lady Possessed, A	Jan. 26 '52	James Mason, June Havoc	87	Drama
....	Colorado Sundown	Feb. '52	Rex Allen, Mary Ellen Kay		Western
....	Hoodlum Empire	Feb. '52	Brian Donlevy, Claire Trevor		Melodrama

•

....	Ball Tabarin	Muriel Lawrence, William Ching	Musical
....	Border Saddlemates	Rex Allen	Western
....	Fabulous Senorita, The	Estelita Rodriguez, Robert Clarke	Comedy
....	Gobs and Gals	Bernard Bros., Cathy Downs	Comedy
....	Last Musketeer, The	Rex Allen, Mary Ellen Kay	Western
....	Leadville Gunslinger	Allan Rocky Lane	Western
....	Minnesota	Rod Cameron, Ruth Hussey	Drama
....	Quiet Man (C)	John Wayne, Maureen O'Hara	Comedrama
....	Rangers of the Golden Sage	Michael Chapin, Eilene Janssen	Western

RKO RADIO

112	Double Deal	Dec. '50	Marie Windsor, Richard Denning	65	Drama
....(R)	Tarzan and the Amazons	Dec. 2 '50	Johnny Weissmuller, Brenda Joyce	72	Adventure
....(R)	Tarzan and the Leopard Woman	Dec. 2 '50	Johnny Weissmuller, Brenda Joyce	72	Adventure
111	Hunt the Man Down	Dec. 20 '50	Gig Young, Lynn Roberts	68	Drama
167	Vendetta	Dec. 25 '50	Faith Domergue, George Dolenz	84	Drama
109	Company She Keeps, The	Jan. 6-13 '51	Lizabeth Scott, Dennis O'Keefe	83	Melodrama
110	Gambling House	Jan. 20-27 '51	Victor Mature, Terry Moore	80	Melodrama
171	Payment on Demand	Feb. 3-10 '51	Bette Davis, Barry Sullivan	90	Drama
115	Cry Danger	Feb. 3-10 '51	Dick Powell, Rhonda Fleming	79	Mystery
113	Law of the Badlands	Feb. 24 '51	Tim Holt, Jean Dixon	60	Western
172	Tarzan's Peril	Mar. 10 '51	Lex Barker, Virginia Huston	79	Adventure
116	Footlight Varieties	Apr. '51	Variety Cast	61	Musical
173	Kon-Tiki	Apr. '51	Documentary	73	Docu't'ry
117	Saddle Legion	Apr. '51	Tim Holt, Dorothy Malone	61	Western
174	The Thing	Apr. '51	Kenneth Tobey, Margaret Sheridan	87	Mystery
114	My Forbidden Past	Apr. 21 '51	Robert Mitchum, Ava Gardner	81	Drama
120	Gun Play	May '51	Tim Holt, Joan Dixon	61	Western
175	Tokyo File 212	May 5 '51	Florence Marly, Robert Payton	84	Melodrama
118	Sealed Cargo	May 19 '51	Dana Andrews, Claude Rains	90	Melodrama
177	Jungle Headhunters (C)	June '51	Amazon Expedition	66	Adventure
119	Hard, Fast and Beautiful (formerly Mother of a Champion)	June 9 '51	Claire Trevor, Robert Clarke	76	Comedy
176	Best of the Badmen (C)	June 16 '51	Robert Ryan, Claire Trevor	84	Western
203	Lilli Marlene (Brit.)	July '51	Lisa Daniely, Hugh McDermott	75	Drama
203	Pistol Harvest	July '51	Tim Holt, Joan Dixon	60	Western
204	Roadblock	July '51	Charles McGraw, Jean Dixon	73	Drama
262	Happy Go Lovely (C) (Brit.)	July 18 '51	Vera-Ellen, David Niven	88	Musical
292	Alice in Wonderland (C)	July 28 '51	Disney Feature	75	Fantasy
201	His Kind of Woman	Aug. 25 '51	Jane Russell, Robert Mitchum	120	Melodrama

REALART

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....(R)	Black Angel	Jan. 1 '51	Broderick Crawford, Dan Duryea	80	Drama
....(R)	Tangier	Jan. 1 '51	Maria Montez, Robert Paige	76	Adventure
....(R)	Fighting Sullivans, The	Feb. 1 '51	Anne Baxter, Thomas Mitchell	111	Action
....(R)	Salerno Beachhead	Feb. 1 '51	Dana Andrews, Richard Conte	117	Action
....(R)	Secret Confessions of a Model	Mar. '51	Danielle Darrieux, D. Fairbanks, Jr.	78	Drama
....(R)	Secrets of a Sinner	Mar. '51	Madge Evans, John Boles	63	Drama
....(R)	Criminals of the Underworld	May 1 '51	Richard Dix, Lon Chaney	51	Drama
....(R)	Fighting the Racketeers	May 1 '51	Ed Sullivan, Barton MacLane	58	Drama
....(R)	Guerrillas of the Underground	May 15 '51	Constance Bennett, Gracie Fields	97	Melodrama
....(R)	Massacre in the Orient	May 15 '51	Leo Carrillo, Turhan Bey	60	Melodrama
....(R)	Little Giant	June 1 '51	Abbott and Costello	91	Comedy
....(R)	Time of Their Lives	June 1 '51	Abbott and Costello	82	Comedy
....(R)	Prison Break	June 15 '51	Barton MacLane, Constance Bennett	72	Melodrama
....(R)	Warden of the Big House	June 15 '51	Victor McLaglen, Jackie Cooper	78	Melodrama
....(R)	Cohens and Kellys in Africa	Aug. 1 '51	George Sidney, Charles Murray	82	Comedy
....(R)	Cohens and Kellys in Hollywood	Aug. 1 '51	George Sidney, Charles Murray	78	Comedy
....	Basketball Fix, The	Sept. '51	John Ireland, Vanessa Brown	65	Drama
....(R)	Daltons Ride Again	Sept. '51	Alan Curtis, Lon Chaney	72	Western
....	Two Dollar Bettor	Sept. '51	John Litel, Marie Windsor	63	Drama
....	Bride of the Gorilla	Oct. '51	Lon Chaney, Jr., Barbara Payton	76	Drama
....	Bushwackers, The	Nov. '51	John Ireland, Dorothy Malone	70	Western
....(R)	The Mummy	Dec. '51	Boris Karloff, David Manners	74	Mystery
....(R)	The Mummy's Curse	Dec. '51	Lon Chaney, Jr., Virginia Christine	60	Mystery
....(R)	She-Wolf of London	Dec. '51	June Lockhart, Don Porter	61	Mystery
....(R)	The Cat Creeps	Dec. '51	Paul Kelly, Noah Beery, Jr.	57	Mystery
....(R)	House of Horrors	Jan. '52	Robert Lowery, Virginia Grey	65	Mystery
....(R)	Igloo	Jan. '52	Native Cast	60	Adventure
....(R)	Wild Jungle Captive	Feb. '52	Otto Kruger, Amelita Ward	63	Adventure
....(R)	In a Padded Cell	Feb. '52	Olsen and Johnson	69	Comedy
....(R)	Strait Jacket	Feb. '52	Ritz Brothers	61	Comedy

REPUBLIC

5005	California Passage	Dec. 15 '50	Forrest Tucker, Adele Mara	90	Drama
4946	Trail of Robin Hood (C)	Dec. 15 '50	Roy Rogers, Penny Edwards	67	Western
5023	Pride of Maryland	Jan. 20 '51	Stanley Clements, Peggy Stewart	60	Melodrama
5006	Belle Le Grand	Jan. 27 '51	Vera Ralston, John Carroll	90	Drama
5058	Rough Riders of Durango	Jan. 30 '51	Allan "Rocky" Lane, Aline Towne	60	Western
5041	Spoilers of the Plains	Feb. 5 '51	Roy Rogers, Penny Edwards	68	Western
5025	Missing Women	Feb. 23 '51	Penny Edwards, James Millican	60	Drama
5059	Night Riders of Montana	Feb. 28 '51	Allan "Rocky" Lane	60	Western
5051	Silver City Bonanza	Mar. 1 '51	Rex Allen, Mary Ellen Kay	67	Drama
5007	Cuban Fireball	Mar. 5 '51	Estelita Rodriquez, Warren Douglas	78	Comedy
5026	Insurance Investigator	Mar. 23 '51	Audrey Long, Richard Denning	60	Drama
5008	Oh! Susanna (C)	Mar. 28 '51	Rod Cameron, Adrian Booth	90	Drama
5042	Heart of the Rockies	Mar. 30 '51	Roy Rogers, Penny Edwards	67	Western
5052	Thunder in God's Country	Apr. 8 '51	Rex Allen, Mary Ellen Kay	67	Western
5066	Buckaroo Sheriff of Texas	May 1 '51	Michael Chapin, Eilene Janssen	60	Western
5009	Bullfighter and the Lady, The	May 15 '51	Robert Stack, Gilbert Roland	87	Drama
5043	In Old Amarillo	May 15 '51	Roy Rogers, Penny Edwards	67	Western
5061	Wells Fargo Gunmaster	May 15 '51	Allan "Rocky" Lane	60	Western
5028	Million Dollar Pursuit	May 30 '51	Penny Edwards, Steve Flagg	60	Melodrama
5010	Fighting Coast Guard	June 1 '51	Brian Donlevy, Ella Raines	86	Drama
579(R)	Storm Over Bengal	June 1 '51	Patric Knowles, Rochelle Hudson	65	Drama
5029(R)	Stardust and Sweet Music (formerly Calendar Girl)	June 15 '51	William Marshall, Gail Patrick	60	Musical
5030	Secrets of Monte Carlo	June 20 '51	Warren Douglas, Lois Hall	60	Melodrama
5067	Dakota Kid, The	July 1 '51	Michael Chapin, Eilene Janssen	60	Drama
5011	Fugitive Lady	July 15 '51	Janis Paige, Binnie Barnes	78	Drama
5053	Rodeo King and the Senorita	July 15 '51	Rex Allen, Mary Ellen Kay	67	Western
5031	Lost Planet Airmen	July 25 '51	Tristram Coffin, Mae Clarke	65	Adventure
5127	This Is Korea (C)	Aug. 10 '51	Navy-Marine	50	Docu't'ry
5062	Fort Dodge Stampede	Aug. 24 '51	Allan "Rocky" Lane	60	Western

(Continued at top of page above)

RKO RADIO *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
261	Flying Leathernecks (C)	Aug. 28 '51	John Wayne, Robert Ryan	102	Drama
211	Drums in the Deep South (C)	Sept. '51	James Craig, Barbara Payton	78	Drama
202	On the Loose	Sept. 8 '51	Joan Evans, Robert Arthur	74	Drama
206	Behave Yourself	Sept. 22 '51	Shelley Winters, Farley Granger	81	Comedrama
207	Slaughter Trail (C)	Sept. 20 '51	Brian Donlevy, Virginia Grey	78	Western
263	Blue Veil, The	Oct. '51	Jane Wyman, Charles Laughton	114	Drama
209	Hot Lead	Oct. '51	Tim Holt, Jean Dixon	60	Western
212	Whip Hand	Oct. '51	Elliott Reed, Lurene Tuttle	82	Western
208	Jungle of Chang	Nov. '51	Siam Documentary	67	Adventure
210	Racket, The	Nov. '51	Robert Mitchum, Lizabeth Scott	88	Drama
264	Two Tickets to Broadway (C)	Nov. '51	Tony Martin, Janet Leigh	106	Musical
214	Double Dynamite (formerly It's Only Money)	Dec. '51	Frank Sinatra, Jane Russell	80	Comedy
216	Overland Telegraph	Dec. '51	Tim Holt, Richard Martin	60	Western
....	Girl in Every Port, A	Jan. '52	Groucho Marx, Marie Wilson	86	Comedy
251	I Want You	Jan. '52	Dana Andrews, Dorothy McGuire	102	Drama
215	On Dangerous Ground (formerly Dark Highway)	Jan. '52	Ida Lupino, Robert Ryan	82	Melodrama
....	Tembo (C)	Jan. '52	Howard Hills and Wild Animals	80	Adventure
....	At Sword's Point (C)	Feb. '52	Cornel Wilde, Maureen O'Hara	81	Adventure
....(R)	Cat People, The	Feb. '52	Simone Simone, Kent Smith	73	Mystery
....(R)	Hunchback of Notre Dame, The	Feb. '52	Charles Laughton, Maureen O'Hara	117	Drama
....(R)	Snow White and the Seven Dwarfs	Feb. '52	Disney Feature	83	Fairy Tale

●

....	Androcles and the Lion	Jean Simmons, Alan Young		Drama
....	Big Sky, The	Kirk Douglas, Elizabeth Threatt		Western
....	Clash By Night	Barbara Stanwyck, Paul Douglas		Drama
....	Crackdown	Bill Williams, Carla Balenda		Melodrama
....	Desert Passage	Tim Holt, Joan Dixon		Western
....	Gypsy Blood (C)	Jennifer Jones, David Farrar	110	Drama
....	Half Breed (C)	Robert Young, Janis Carter		Western
....	Jet Pilot (C)	John Wayne, Janet Leigh	119	Melodrama
....	Korean Story, The	Robert Mitchum, Ann Blyth		Drama
....	Las Vegas Story	Jane Russell, Victor Mature		Drama
....	Macao	Robert Mitchum, Jane Russell		Drama
....	Marshal of Pecos	Tim Holt, Richard Martin		Western
....	Montana Belle (C)	Jane Russell, George Brent	81	Western
....	Ragged Edge, The	Ida Lupino, Robert Ryan		Drama
....	Rancho Notorious (C)	Marlene Dietrich, Arthur Kennedy		Western
....	Rashomon (Japanese)	Toshiro Mifune, Machito Kyo	90	Drama
....	Road Agent	Tim Holt, Norine Nash		Western
....	Story of Robin Hood (C)	Richard Todd, Joan Rice		Drama
....	Tarzan's Savage Fury	Lex Barker, Dorothy Hart		Adventure
....	Three Thousand A.D.	Margaret Field, Robert Clarke		Adventure
....	Trail Guide	Tim Holt	60	Western

20th CENTURY-FOX

032	American Guerrilla in the Philippines (C)	Dec. '50	Tyrone Power, Micheline Prelle	105	Melodrama
033	For Heaven's Sake	Dec. '50	Clifton Webb, Joan Bennett	92	Comedy
103	Halls of Montezuma (C)	Jan. '51	Richard Widmark, Walter Palance	113	Drama
102	Man Who Cheated Himself, The	Jan. '51	Lee J. Cobb, Jane Wyatt	81	Melodrama
101	Mudlark, The	Jan. '51	Irene Dunne, Alec Guinness	99	Drama
105	I'd Climb the Highest Mountain (C)	Feb. '51	Susan Hayward, William Lundigan	88	Drama
104	Call Me Mister (C)	Feb. '51	Betty Grable, Dan Dailey	96	Musical
107	Thirteenth Letter, The	Feb. '51	Charles Boyer, Linda Darnell	85	Drama
109	Bird of Paradise (C)	Mar. '51	Jeff Chandler, Louis Jourdan	100	Drama
108	Lucky Nick Cain	Mar. '51	George Raft, Coleen Gray	87	Drama
106	Sword of Monte Cristo (C)	Mar. '51	George Montgomery, Paula Corday	80	Melodrama
112	Follow the Sun	Apr. '51	Anne Baxter, Glenn Ford	93	Drama

(Continued on following page, column 1)

20th CENTURY-FOX *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
114	Fourteen Hours	Apr. '51	Paul Douglas, Debra Paget	92	Melodrama
111	I Can Get It for You Wholesale	Apr. '51	Susan Hayward, Dan Dailey	91	Drama
....	Of Men and Music	Apr. '51	Concert Feature	85	Musical
110	You're in the Navy Now (formerly U.S.S. Teakettle)	Apr. '51	Gary Cooper, Jane Greer	93	Comedy
116	Half Angel (C)	May '51	Loretta Young, Joseph Cotten	80	Melodrama
115	On the Riviera (C)	May '51	Danny Kaye, Gene Tierney	90	Comedy
113	Rawhide	May '51	Tyrone Power, Susan Hayward	86	Western
120	As Young As You Feel	June '51	Monty Wooley, Thelma Ritter	77	Comedrama
117	House on Telegraph Hill	June '51	Valentina Cortesa, William Lundigan	93	Drama
152(R)	My Friend Flicka (C)	June '51	Roddy McDowall, Preston Foster	89	Western
043(R)	Smoky (C)	June '51	Victor Jory, Irene Bentley	87	Western
151(R)	Thunderhead, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
122	Frogmen, The	July '51	Richard Widmark, Dana Andrews	96	Drama
118	Guy Who Came Back, The (formerly Just One More Chance)	July '51	Paul Douglas, Joan Bennett	91	Comedrama
057(R)	Jesse James (C)	July '51	Tyrone Power, Henry Fonda	106	Western
150(R)	Kentucky (C)	July '51	Loretta Young, Richard Greene	96	Western
058(R)	Return of Frank James, The (C)	July '51	Henry Fonda, Gene Tierney	92	Western
119	Take Care of My Little Girl (C)	July '51	Jeanne Crain, Jean Peters	93	Drama
125	Meet Me After the Show (C)	Aug. '51	Betty Grable, Macdonald Carey	86	Musical
124	Mr. Belvedere Rings the Bell	Aug. '51	Clifton Webb, Joanne Dru	87	Comedy
123	Secret of Convict Lake, The	Aug. '51	Ethel Barrymore, Glenn Ford	83	Drama
128	Day the Earth Stood Still, The	Sept. '51	Michael Rennie, Patricia Neal	92	Drama
127	Millionaire for Christy, A	Sept. '51	Fred MacMurray, Eleanor Parker	91	Comedy
126	People Will Talk	Sept. '51	Cary Grant, Jeanne Crain	110	Comedy
130	Desert Fox, The	Oct. '51	James Mason, Jessica Tandy	88	Drama
132	Journey Into Light	Oct. '51	Sterling Hayden, Viveca Lindfors	87	Drama
131	Love Nest	Oct. '51	William Lundigan, June Haver	84	Comedrama
121	No Highway in the Sky (formerly No Highway)	Oct. '51	James Stewart, Marlene Dietrich	98	Drama
134	Anne of the Indies (C)	Nov. '51	Jean Peters, Louis Jourdan	81	Drama
133	Let's Make It Legal	Nov. '51	Claudette Colbert, Macdonald Carey	77	Comedy
136	Golden Girl (C)	Nov. '51	Mitzi Gaynor, Dale Robertson	108	Musical
141	Elopement	Dec. '51	Clifton Webb, Ann Francis	82	Comedy
140	Fixed Bayonets	Dec. '51	Michael O'Shea, Richard Basehart	92	Drama
139	Girl on the Bridge, The (formerly The Bridge)	Dec. '51	Hugo Haas, Beverly Michaels	77	Drama
142	I'll Never Forget You (formerly Man of Two Worlds) (C)	Dec. '51	Tyrone Power, Ann Blyth	90	Drama
....	Decision Before Dawn	Jan. '52	Richard Basehart, Gary Merrill	119	Drama
202	Japanese War Bride	Jan. '52	Shirley Yamaguchi, Don Taylor	91	Melodrama
201	Model and the Marriage Broker	Jan. '52	Jeanne Crain, Thelma Ritter	103	Comedy
....	David and Bathsheba (C)	Feb. '52	Gregory Peck, Susan Hayward	116	Drama
....	Phone Call From a Stranger	Feb. '52	Shelley Winters, Gary Merrill	96	Drama
....	Red Skies of Montana (C)	Feb. '52	Richard Widmark, Constance Smith	86	Drama
208	Five Fingers	Mar. '52	James Mason, Danielle Darrieux		Drama
209	Return of the Texan	Mar. '52	Dale Roberston, Joanne Dru	88	Adventure
....	Viva Zapata!	Mar. '52	Marlon Brando, Jean Peters		Drama
....	Pride of St. Louis	Apr. '52	Dan Dailey, Joanne Dru		Comedy
....	Rose of Cimarron (C)	Apr. '52	Jack Buetel, Mala Powers		Western
....	With a Song in My Heart (C)	Apr. '52	Susan Hayward, David Wayne		Musical
....	Belles on Their Toes (C)	May '52	Jeanne Crain, Myrna Loy		Comedy
...	Down Among the Sheltering Palms (C)	May '52	William Lundigan, Mitzi Gaynor		Musical
...	Outcasts of Poker Flats	May '52	Dale Robertson, Anne Baxter		Drama
....	Kangaroo (C)	June '52	Maureen O'Hara, Peter Lawford		Drama
....	We're Not Married	June '52	Ginger Rogers, David Wayne		Comedy
....	Cry of the Swamp (C)	July '52	Jean Peters, Jeffrey Hunter		Melodrama

UNITED ARTISTS *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Gold Raiders	Sept. 14 '51	George O'Brien, Sheilah Ryan	56	Drama
....	Mister Drake's Duck (Brit.)	Sept. 21 '51	Douglas Fairbanks, Jr.; Y. Donlan	76	Comedy
....	Red Shoes, The (C) (Brit.)	Oct. 1' 51	Anton Walbrook, Moira Shearer	133	Drama
....	Hotel Sahara (Brit.)	Oct. 15 '51	Yvonne De Carlo, Roland Culver	87	Comedy
....	Mr. Peek-A-Boo (French)	Oct. 21 '51	Bourvil, Joan Greenwood	74	Comedy
....	Tom Brown's School Days (Brit.)	Nov. 2 '51	John Howard Davies, Robert Newton	93	Drama
....	Fort Defiance	Nov. 9 '51	Dane Clark, Tracey Roberts	81	Western
....	Christmas Carol, A (Brit.)	Nov. 30 '51	Alistair Sim, Kathleen Harrison	86	Drama
....	Big Night, The	Dec. 7 '51	John Barrymore, Jr., Joan Loring	75	Drama
....	Chicago Calling	Jan. 11 '52	Dan Duryea, Mary Anderson	74	Drama
....	Lady Says No, The	Jan. 14 '52	David Niven, Joan Caulfield	80	Comedy
....	Another Man's Poison	Jan. 16 '52	Bette Davis, Gary Merrill	89	Drama
....	Cloudburst	Jan. 31 '52	Robert Preston, Elizabeth Sellars	83	Drama
....	Buffalo Bill in Tomahawk Territory	Feb. 8 '52	Clayton Moore, Slim Andrews		Western
....	River, The (C)	Feb. 15 '52	Adrienne Corri, Radha	99	Drama
....	One Big Affair	Feb. 22 '52	Dennis O'Keefe, Evelyn Keyes	80	Drama
....	Green Glove, The	Feb. 28 '52	Glenn Ford, Geraldine Brooks		Drama

●

....	Actors and Sin		Edward G. Robinson, Marsha Hunt		Drama
....	African Queen (C)		Humphrey Bogart, Katharine Hepburn		Adventure
....	Captive City		John Forsythe		Drama
....	High Noon		Gary Cooper, Grace Kelly		Drama
....	Miracle From Mars		Peter Groves, Andrea King		Adventure
....	Mutiny		Patric Knowles, Angela Lansbury		Drama
....	Saturday Island (C)		Linda Darnell, Tab Hunter		Drama
....	Tale of Five Women, A (Ital.)		Bonar Colleano, Gina Lollobrigida		Comedrama

UNIVERSAL-INTERNATIONAL

106	Mystery Submarine	Dec. '50	Macdonald Carey, Marta Toren	78	Drama
105	Undercover Girl	Dec. '50	Alexis Smith, Scott Brady	83	Drama
108	Frenchie (C)	Jan. '51	Joel McCrea, Dean Stockwell	77	Western
107	Harvey	Jan. '51	Joel McCrea, Shelley Winters	81	Comedy
109	Under the Gun	Jan. '51	James Stewart, Josephine Hull	104	Drama
113	Operation Disaster (Brit.)	Jan. 13 '51	Richard Conte, Audrey Totter	84	Drama
112	Bedtime for Bonzo	Feb. '51	John Mills, Helen Cherry	100	Comedy
111	Target Unknown (formerly Prisoner of War)	Feb. '51	Ronald Reagan, Diana Lynn	83	Drama
110	Tomahawk (C)	Feb. '51	Mark Stevens, Robert Douglas	90	Western
116	Abbott & Costello Meet the Invisible Man	Mar. '51	Van Heflin, Yvonne De Carlo	82	Comedy
115	Air Cadet	Mar. '51	Bud Abbott, Lou Costello	82	Drama
114	Groom Wore Spurs, The	Mar. '51	Stephen McNally, Gail Russell	94	Comedy
119	Double Crossbones (C)	Apr. '51	Ginger Rogers, Jack Carson	80	Comedy
117	Ma and Pa Kettle Back on the Farm	Apr. '51	Donald O'Connor, Helene Carter	75	Comedy
118	Up Front	Apr. '51	Marjorie Main, Percy Kilbride	81	Comedy
120	Fat Man, The	May '51	David Wayne, Tom Ewell	92	Melodrama
122	Katie Did It	May '51	J. Scott Smart, Julie London	77	Comedy
121	Smuggler's Island (C)	May '51	Ann Blyth, Mark Stevens	81	Melodrama
123	Apache Drums (C)	June '51	Jeff Chandler, Evelyn Keyes	75	Western
124	Hollywood Story	June '51	Stephen McNally, Coleen Gray	75	Drama
127	Comin' Round the Mountain	July '51	Richard Conte, Julia Adams	77	Comedy
125	Francis Goes to the Races	July '51	Abbott and Costello	77	Comedy
126	Prince Who Was a Thief, The (C)	July '51	Donald O'Connor, Piper Laurie	88	Drama
128	Cattle Drive (C)	Aug. '51	Tony Curtis, Piper Laurie	88	Western

20th CENTURY-FOX *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
....	Don't Bother to Knock	July '52	Richard Widmark, Marilyn Monroe		Comedy
....	Lydia Bailey (C)	July '52	Dale Robertson, Anne Francis		Drama
....	Diplomatic Courier	Aug. '52	Tyrone Power, Patricia Neal		Drama
....	Dream Boat	Aug. '52	Clifton Webb, Ginger Rogers		Comedy
....	Les Miserables	Aug. '52	Michael Rennie, Debra Paget		Drama
....	O'Henry's Full House	Sept. '52	All Star Cast		Drama
....	Wait Till the Sun Shines, Nellie (C)	Sept. '52	Jean Peters, Hugh Marlowe		Comedrama
....	Deadline, U. S. A.	Oct. '52	Humphrey Bogart, Ethel Barrymore		Drama
....	Way of a Gaucho (C)	Oct. '52	Gene Tierney, Rory Calhoun		Western
....	Darling, I Am Growing Younger	Nov. '52	Cary Grant		Comedy
....	What Price Glory (C)	Nov. '52	James Cagney, Dan Dailey		Drama
....	How High Is Up? (C)	Dec. '52	Anne Baxter		Comedrama
....	Snows of Kilimanjaro (C)	Dec. '52	Gregory Peck, Susan Hayward		Drama
....	I Don't Care Girl, The (C)		Mitzi Gaynor, David Wayne		Musical

UNITED ARTISTS

....	Golden Salamander (British)	Dec. 1 '50	Anouk, Trevor Howard	96	Adventure
....	Second Face, The	Dec. 1 '50	Ella Raines, Bruce Bennett	77	Drama
....	Wicked City, The	Jan. 2 '51	Maria Montez, Lilli Palmer	76	Drama
....	Mr. Universe	Jan. 10 '51	Jack Carson, Bert Lahr	89	Comedy
....	Korea Patrol	Jan. 15 '51	Richard Emory, Teri Duna	57	Drama
....	Sun Sets At Dawn, The	Jan. 22 '51	Sally Parr, Philip Shawn	71	Drama
....	They Were Not Divided (British)	Feb. 8 '51	Edward Underdown, Ralph Clanton	91	Drama
....	Blue Lamp, The (British)	Mar. 1 '51	Jack Warner, Jimmy Hanley	84	Drama
....	Naughty Arlette (British)	Mar. 9 '51	Mai Zetterling, Hugh Williams	86	Comedy
....	My Outlaw Brother (formerly My Brother, the Outlaw)	Mar. 15 '51	Mickey Rooney, Wanda Hendrix	82	Drama
....	Second Woman, The	Mar. 16 '51	Robert Young, Betsy Drake	91	Drama
....	Circle of Danger (formerly White Heather) (Brit.)	Mar. 22 '51	Ray Milland, Patricia Roc	86	Drama
....	So Long At the Fair (British)	Mar. 29 '51	Jean Simmons, Dick Bogarde	85	Melodrama
....	Badman's Gold	Apr. 3 '51	Johnny Carpenter, Alyn Lockwood		Western
....	Scarf, The	Apr. 6 '51	John Ireland, Mercedes McCambridge	86	Melodrama
....	Long Dark Hall, The (Brit.)	Apr. 10 '51	Rex Harrison, Lilli Palmer	86	Drama
....	Skipalong Rosenbloom	Apr. 20 '51	Max Baer, Maxie Rosenbloom	72	Comedy
....	When I Grow Up	Apr. 20 '51	Robert Preston, Bobby Driscoll	90	Drama
....	Oliver Twist (British)	Apr. 27 '51	Robert Newton, Alec Guinness	105	Drama
....	Man From Planet X, The	Apr. 27 '51	Robert Clark, Margaret Field	70	Adventure
....	Volcano (Ital.)	May 1 '51	Anna Magnani, Geraldine Brooks	110	Drama
....	Try and Get Me (formerly Sound of Fury)	May 4 '51	Kathleen Ryan, Richard Carlson	92	Melodrama
....	First Legion, The	May 11 '51	Charles Boyer, Walter Hampden	86	Drama
....	Odette (British)	May 15 '51	Anna Neagle, Trevor Howard	105	Melodrama
....	Prowler, The	May 25 '51	Van Heflin, Evelyn Keyes	92	Drama
....	Fabiola (Ital.)	June 1 '51	Michele Morgan, Henry Vidal	96	Drama
....	Man With My Face, The	June 8 '51	Barry Nelson, Carole Matthews	75	Mystery
....	Three Steps North	June 15 '51	Lloyd Bridges, Lea Padovani	85	Drama
....	Horsie (formerly Queen for a Day)	July 7 '51	Phyllis Avery, Darren McGavin	107	Drama
....	He Ran All the Way	July 13 '51	John Garfield, Shelley Winters	77	Mystery
....	Cyrano de Bergerac	July 20 '51	Jose Ferrer, Mala Powers	112	Drama
....	Hoodlum, The	July 27 '51	Lawrence Tierney, Allene Roberts	61	Melodrama
....	Pardon My French (French)	Aug. 10 '51	Merle Oberon, Paul Henreid	81	Drama
....	Four in a Jeep (Swiss)	Aug. 17 '51	Viveca Lindfors, Ralph Meeker	97	Comedy
....	New Mexico	Aug. 24 '51	Lew Ayres, Marilyn Maxwell	76	Western
....	St. Benny the Dip	Aug. 24 '51	Dick Haymes, Nina Foch	80	Comedy
....	Two Gals and a Guy	Aug. 31 '51	Janis Paige, Roberta Alda	70	Comedrama
....	Obsessed (formerly The Evil One) (Brit.)	Sept. 7 '51	David Farrar, Geraldine Fitzgerald	77	Drama
....	Well, The	Sept. 10 '51	Henry Morgan, Barry Kelly	85	Drama

(Continued at top of page above)

UNIVERSAL-INTERNATIONAL *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
130	Iron Man, The	Aug. '51	Stephen McNally, Evelyn Keyes	82	Drama
129	Mark of the Renegade (C)	Aug. '51	Ricardo Montalban, Cyd Charisse	81	Drama
131	Little Egypt (C)	Sept. '51	Mark Stevens, Rhonda Fleming	83	Comedrama
133	Thunder on the Hill	Sept. '51	Claudette Colbert, Ann Blyth	84	Drama
132	You Never Can Tell	Sept. '51	Dick Powell, Peggy Dow	78	Drama
134	Golden Horde, The (C)	Oct. '51	Ann Blyth, David Farrar	77	Drama
136	Lady From Texas, The (C)	Oct. '51	Howard Duff, Mona Freeman	78	Comedy
135	Reunion in Reno	Oct. '51	Mark Stevens, Peggy Dow	79	Drama
201	Cave of the Outlaws, The (C)	Nov. '51	Macdonald Carey, Alexis Smith	75	Drama
202	Lady Pays Off, The	Nov. '51	Linda Darnell, Stephen McNally	80	Drama
203	Raging Tide, The	Nov. '51	Shelley Winters, Richard Conte	93	Drama
204	Strange Door, The	Dec. '51	Charles Laughton, Boris Karloff	81	Melodrama
206	Weekend with Father	Dec. '51	Van Heflin, Patricia Neal	83	Drama
208	Bright Victory	Jan. '52	Arthur Kennedy, Peggy Dow	97	Drama
213	Cimarron Kid, The (C)	Jan. '52	Audie Murphy, Beverly Tyler	84	Western
211	Finder's Keepers	Jan. '52	Tom Ewell, Julia Adams	74	Comedy
207	Flame of Araby (C))	Jan. '52	Maureen O'Hara, Jeff Chandler	78	Drama
212	Bend of the River (C)	Feb. '52	James Stewart, Arthur Kennedy	91	Western
210	Here Come the Nelsons	Feb. '52	Ozzie Nelson, Harriet Nelson	76	Comedy
205	Meet Danny Wilson	Feb. '52	Frank Sinatra, Shelley Winters	88	Musical
....	Hear No Evil	Mar. '52	Tony Curtis, Mona Freeman		Drama
....	Steel Town (C)	Mar. '52	Ann Sheridan, John Lund		Drama
....	Treasure of Lost Canyon (C)	Mar. '52	William Powell, Julia Adams		Adventure
....	Battle of Apache Pass (C)	Apr. '52	John Lund, Beverly Tyler		Western
....	Ma and Pa Kettle at the Fair	Apr. '52	Marjorie Main, Percy Kilbride		Comedy
....	Bronco Buster (C)		John Lund, Scott Brady		Western
....	Duel at Silver Creek (C)		Audie Murphy, Faith Domergue		Drama
....	Francis Covers the Big Town		Donald O'Connor, Nancy Guild		Comedy
....	Francis Goes to West Point		Donald O'Connor, Lori Nelson		Comedy
....	Francis, Racket Buster		Donald O'Connor, Yvette Dugay		Comedy
....	Has Anybody Seen My Gal? (C)		Piper Laurie, Charles Coburn		Comedy
....	Lost in Alaska		Abbott and Costello		Comedy
....	Ma and Pa Kettle Go to Paris		Marjorie Main, Percy Kilbride		Comedy
....	Red Ball Express		Jeff Chandler, Alex Nicol		Drama
....	Scarlet Angel (C)		Yvonne De Carlo, Rock Hudson		Drama
....	Son of Ali Baba (C)		Tony Curtis, Piper Laurie		Adventure
....	World in His Arms, The (C)		Gregory Peck, Ann Blyth		Drama

U-I Special Films Division

(All British)

181	Magnet, The	Feb. '51	William Fox, Kay Walsh	78	Drama
281	Browning Version, The	Oct. '51	Michael Redgrave, Jean Kent	90	Drama
280	Lavender Hill Mob, The	Oct. '51	Alec Guinness, Stanley Holloway	82	Comedy
183	Pool of London	Oct. '51	Bonar Colleano, Rene Asherson	85	Drama
....	Appointment With Venus		David Niven, Glynis Johns		Comedy
....	Man in the White Suit, The		Alec Guinness, Joan Greenwood		Comedy
....	White Corridors		Googie Withers, Godfrey Tearle		Drama

WARNER BROTHERS

810	Breakthrough	Dec. 9 '50	David Brian, John Agar	91	Melodrama
811	Dallas (C)	Dec. 30 '50	Gary Cooper, Ruth Roman	94	Western
812	Highway 301	Jan. 13 '51	Steve Cochran, Virginia Grey	83	Drama
813	Operation Pacific	Jan. 27 '51	John Wayne, Patricia Neal	109	Drama
814	Storm Warning	Feb. 10 '51	Ginger Rogers, Ronald Reagan	91	Drama
815	Enforcer, The	Feb. 24 '51	Humphrey Bogart, Zero Mostel	87	Drama
816	Sugarfoot (C)	Mar. 3 '51	Randolph Scott, Adele Jergens	80	Drama

(Continued on following page, column 1)

WARNER BROTHERS *(continued)*

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
019	Lightning Strikes Twice	Mar. 10 '51	Ruth Roman, Richard Todd	91	Western
017(R)	Dodge City	Mar. 17 '51	Errol Flynn, O. De Havilland	104	Western
018(R)	Virginia City	Mar. 17 '51	Errol Flynn, Humphrey Bogart	121	Western
020	Lullaby of Broadway (C)	Mar. 24 '51	Doris Day, Gene Nelson	92	Musical
021	Raton Pass	Apr. 7 '51	Patricia Neal, Dennis Morgan	84	Drama
022	Only the Valiant	Apr. 21 '51	Gregory Peck, Barbara Payton	105	Drama
023	I Was a Communist for F.B.I.	May 5 '51	Frank Lovejoy, Dorothy Hart	83	Drama
024	Goodbye, My Fancy	May 19 '51	Joan Crawford, Frank Lovejoy	107	Drama
025	Along the Great Divide	June 2 '51	Kirk Douglas, Virginia Mayo	88	Melodrama
026	Inside the Walls of Folsom Prison	June 16 '51	Steve Cochran, David Brian	87	Drama
027	Strangers on a Train	June 30 '51	Farley Granger, Ruth Roman	101	Drama
028	Fort Worth (C)	July 14 '51	Randolph Scott, David Brian	80	Western
029	On Moonlight Bay (C)	July 28 '51	Doris Day, Gordon MacRae	95	Musical
030	Captain Horatio Hornblower (C)	Aug. 11 '51	Gregory Peck, Virginia Mayo	117	Drama
101	Jim Thorpe—All American	Sept. 1 '51	Burt Lancaster, Phyllis Thaxter	107	Drama
102	Force of Arms	Sept. 15 '51	William Holden, Nancy Olson	100	Drama
103	Tomorrow Is Another Day	Sept. 22 '51	Ruth Roman, Steve Cochran	90	Drama
105	Painting the Clouds with Sunshine (C)	Oct. 10 '51	Dennis Morgan, Virginia Mayo	87	Musical
106	Come Fill the Cup	Oct. 20 '51	James Cagney, Phyllis Thaxter	113	Drama
107	Close to My Heart	Nov. 3 '51	Ray Milland, Gene Tierney	90	Drama
108	Tanks Are Coming, The	Nov. 17 '51	Steve Cochran, Marie Aldon	90	Drama
109	Starlift	Dec. 1 '51	All-Star Cast	103	Musical
110(R)	Captain Blood	Dec. 15 '51	Errol Flynn, Olivia de Havilland	98	Drama
111	Distant Drums (C)	Dec. 29 '51	Gary Cooper, Robert Barrat	101	Drama
112	I'll See You in My Dreams	Jan. 12 '52	Doris Day, Frank Lovejoy	110	Musical
113	Room for One More	Jan. 26 '52	Cary Grant, Betsy Drake	98	Drama
....	This Woman Is Dangerous	Feb. 9 '52	Joan Crawford, Dennis Morgan		Drama
....	Retreat, Hell!	Feb. 23 '52	Richard Carlson, Frank Lovejoy		Drama
....	Big Trees, The (C)	Mar. '52	Kirk Douglas, Patrice Wymore		Drama
....	San Francisco Story	Mar. '52	Yvonne De Carlo, Joel McCrea		Drama
....	Streetcar Named Desire, A	Mar. '52	Vivien Leigh, Marlan Brando	122	Drama

•

....	About Face (C)		Gordon MacRae, Eddie Bracken		Musical
....	Bugles in the Afternoon (C)		Ray Milland, Helena Carter		Drama
....	Champagne Bandits, The (C)		Randolph Scott, Lucille Norman		Western
....	Crimson Pirate (C)		Burt Lancaster, Eva Bartok		Drama
....	Lion and the Horse, The (C)		Steve Cochran, Ray Teal		Drama
....	Maru, Maru		Erroll Flynn, Ruth Roman		Drama
....	She's Working Her Way Through College (C)		Virginia Mayo, Ronald Reagan		Musical
....	Where's Charley? (C)		Ray Bolger, Allyn McLerie		Comedy

MISCELLANEOUS

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Affair Blum (German)	Central	Hans Blech, Gisela Trowe	107	Drama
Against the Wall (Ital.)	Lux	Silvana Mangano, Amadeo Nazzari	98	Drama
Agitator, The (Brit.)	Four Continents	William Hartnell, Mary Morris	85	Comedrama
Alice in Wonderland (C) (French)	Souvaine	Carol Marsh, Pamela Brown	83	Fantasy
All for Love (Ital.)	Lux	Danielle Darrieux, Rossano Brazzi	106	Drama
Angel? (Fr. & Ital.)	Scalera	Viviane Romance, George Flamant	95	Drama
Angel with the Trumpet (Brit.)	Snader	Eileen Herlie, Basil Sydney	98	Drama
Angelo (Ital.)	Scalera	Renato Balvini, Umberto Spadaro	95	Drama
Another Shore (Brit.)	I.R.O.	Robert Beatty, Moira Lester	77	Comedy
Ape Man, The (R)	Savoy	Bela Lugosi, Wallace Ford	66	Horror
Appointment With Crime (Brit.)	Four Continents	William Hartnell, Joyce Howard	90	Melodrama
Bad Lord Byron (Brit.)	I.R.O.	Dennis Price, Joan Greenwood	85	Drama

MISCELLANEOUS *(continued)*

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Flesh and Blood (Brit.)	Snader	Richard Todd, John Greenwood		Drama
Flying Hellcats (R) (Brit.)	Film Renters	Royal Air Force Postal Command	60	Western
Flying Wild (R)	Savoy	Leo Gorcey, Bobby Jordan	64	Comedy
Forgotten Village	Burstyn	Burgess Meredith (Commentator)	67	Drama
Forlorn River (R)	Favorite	Buster Crabbe	58	Docu't'ry
Formosa (Chinese)	Hoffberg	Chen Min, Tsung Yao	60	Docu't'ry
From Little Acorns (French)	Souvaine	Blanchette Brundy	98	Comedrama
Galloping Major, The (Brit.)	Souvaine	Basil Radford, Janette Scott	82	Comedy
Gangsters on the Loose	Toddy	Ralph Cooper, Theresa Thompson	79	Drama
Girl in a Million, A (Brit.)	Oxford	Jean Greenwood, Hugh Williams	77	Comedy
Glass Mountain, The (Brit.)	Schlaifer	Valentina Cortesa, Michael Denison	96	Drama
God Needs Men (French)	A.F.E.	Pierre Fresnay	92	Drama
Going to Glory	Toddy	Irene Hopper, Royal Gospel Choir	79	Religious
Golem, The (French)	Excelsior	Harry Baur	85	Drama
Great Expectations (Brit.)	Allied	John Mills, Valerie Hobson	118	Drama
Great Mr. Handel (C) (Brit.)	I.R.O.	Wilfred Lawson, Elizabeth Allan	103	Musical
Green for Danger (Brit.)	Allied	Trevor Howard, Alastair Sim	93	Drama
Gun Moll	Toddy	Nina Mae McKinney	63	Drama
Hangman's Holiday (Brit.)	I.R.O.	Ann Todd, Eric Portman	81	Drama
Hans Christian Andersen (Brit.)	Hoffberg	Ronald Haines, Narrator	62	Fairy Tales
Happiest Days of Your Life (Brit.)	Pacemaker	Alastair Sim, M. Rutherford	81	Comedy
Harlem on the Prairie	Toddy	Herbert Jeffries, Manton Moreland	61	Musical
Headline (Brit.)	English	David Farrar, Anne Crawford	76	Melodrama
Heart and Soul (Ital.)	Crest	Vittorio de Sica, Maria Mercerder	90	Drama
Hell Town (R)	Favorite	John Wayne, Marsha Hunt	58	Western
Her Panelled Door (Brit.)	Souvaine	Phyllis Calvert, Edward Underdown	84	Drama
Hideout, The (Brit.)	Snader	Howard Keel, Valerie Hobson	71	Musical
Hills of Ireland (Irish)	World Travel	Travelogue	60	Scenic
His Harlem Wife	Toddy	Louise Beavers	73	Drama
History of Mr. Polly (Brit.)	I.R.O.	John Mills, Sally Anne Howes	94	Comedy
Horsemen, The (Russ.) (C)	Artkino	Sergei Gur, Tamara Chernova	101	Drama
House Rent Party	Toddy	Pigmeat Markham, Rastus Murray	57	Comedy
Hue and Cry (Brit.)	Fine Arts	Alistair Sim	82	Comedy
I Know Where I'm Going (Brit.)	Allied	Wendy Hiller, Roger Livesy	91	Drama
Inheritance, The (Brit.)	Fine Arts	Jean Simmons, Katina Paxinou	85	Drama
It Happened One Sunday (Brit.)	English	Robert Beatty, Barbara White	80	Drama
It's Forever Springtime (Ital.)	A.F.E.	Elena Varzi, Mario Angelotti	92	Comedy
Jacqueline Misbehaves (Brit.)	Ellis	Hugh Williams, Carla Lehmann	60	Comedy
Journey Together (Brit.)	Film Renters	Edward G. Robinson, R. Attenborough	80	Melodrama
King's Jester, The (Ital.)	Scalera	Michel Simon, Ferruccio Tagliavini	95	Musidrama
La Vie De Boheme (French)	Scalera	Louis Jourdan, Maria Denis	90	Musidrama
Lady Paname (French)	Discina	Suzy Delair, Louis Jouvet	97	Musicomedy
Last Laugh, The (German)	Film Renters	Emil Jannings	80	Drama
Laughing Lady, The (C) (Brit.)	Four Continents	Francis L. Sullivan, Anne Ziegler	75	Operetta
Let's Get Tough (R)	Savoy	Leo Gorcey, Bobby Jordan	62	Comedy
Life and Laughter (Brit.)	Hoffberg	Will Fyffe, Polly Ward	83	Comedy
Light of the Western Stars (R)	Favorite	Alan Ladd, Victor Jory	67	Western
Lisbon Story (Brit.)	Four Continents	Patricia Burke, David Farrar	85	Drama
Love of a Clown (Ital.)	M. P. Sales	Tito Gobbi, Gina Lollobrigida	89	Operetta
Lovers of Verona (French)	Souvaine	Anouk, Aimee, Serge Reggiani	92	Musical
Loves of Don Juan, The (Ital.)	Scalera	Adriano Rimoldi, Dina Sassola	92	Musidrama
Lucia Di Lammermoor (Ital.)	Casolaro	Nelly Corradi, Italo Tajo	107	Opera
Lucky Ghost	Toddy	Manton Moreland, F. E. Miller	62	Comedy
Lucrezia Borgia (French)	Meadow	Edwige Feuillere, Gabriel Gabrio	88	Drama
Mad About Opera (Ital.)	M. P. Sales	Beniamino Gigli, Tito Gobbi	85	Musidrama
Madonna of the Seven Moons (Brit.)	Allied	Phyliss Calvert, Stewart Granger	88	Drama
Major Barbara (Brit.) (R)	Ellis	Rex Harrison, Wendy Hiller	100	Comedrama
Man From Morocco, The (Brit.)	English	Anton Wolbrook, Margaretta Scott	90	Melodrama
Man of the Forest (R)	Favorite	Randolph Scott, Buster Crabbe	66½	Western
Maniacs on Wheels (Brit.)	I.R.O.	Dirk Bogarde, Renee Asherson	70	Drama

MISCELLANEOUS *(continued)*

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Bad Men of Arizona (R)	Favorite	Buster Crabbe, Marsha Hunt	59	Western
Bad Men of Nevada (R)	Favorite	Russell Hayden, Gail Patrick	71	Western
Black Narcissus (C) (Brit.)	Allied	Deborah Kerr, David Farrar	91	Drama
Ballerina (French)	Burstyn	Mia Slavensky, Yvette Chauvire	85	Drama
Ballet Concert (Russ)	Artkino	Ballet Dancers	55	Dances
Barber of Seville (Ital.)	Excelsior	Ferrucio Tagliavina, Tito Gobbi	105	Opera
Baron Carlo Mazza (Ital.)	Casolaro	Nino Taranto, Silvana Pampanini	92	Musicomedy
Beast and Voodoo	Toddy	Combination Roadshow	94	Action
Betrayal of Catherine the Great (Fr.)	Hoffberg	Pierre Wilm, Suzy Prim	82	Drama
Bicycle Thief (Ital.)	Burstyn	Lamberto Maggiorani, Enzo Staiola	89	Drama
Bitter Springs (Brit.)	Bell	Tommy Trinder, Chips Rafferty	73	Western
Blackmailed (Brit.)	Bell	Dirk Bogarde, Mai Zetterling	73	Drama
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven, Margaret Leighton	98	Drama
Bountiful Summer (C) (Russ.)	Artkino	Nikolai Kriuchkov	82	Comedy
Bowery Blitzkreig (R)	Savoy	Leo Gorcey, Bobby Jordan	62	Comedy
Boys of the City (R)	Savoy	Leo Gorcey, Bobby Jordan	63	Comedy
Brief Encounter (Brit.)	Allied	Celia Johnson, Trevor Howard	86	Drama
Broken Vow (Ital.)	Casolaro	Eva Nova, Cesare Danova	88	Musidrama
Bronze Venus	Toddy	Lena Horne, Ralph Cooper	66	Musical
Buffalo Stampede (R)	Favorite	Randolph Scott, Raymond Hatton	61	Western
Buried Alive (Ital.)	Casolaro	Milly Vitale, Paul Muller	83	Drama
Burma Victory (Brit.) (R)	Film Renters	British Army in Burma	60	Docu't'ry
Cabinet of Dr. Caligari (German)	Film Renters	Conrad Veidt, Werner Kraus	62	Drama
Caesar and Cleopatra (C) (Brit.)	Allied	Vivien Leigh, Claude Rains	126	Drama
Cage of Gold (Brit.)	Ellis	Jean Simmons, David Farrar	83	Drama
Call of the Blood (Brit.)	Distinguished	Kay Hammond, John Clement	72	Drama
Carmen (Fr. & Ital.)	Scalera	Viviane Romance, Jean Marais	96	Musidrama
Cavalleria Rusticana (Ital.)	Scalera	Isa Pola, Leonardo Cortese	84	Musidrama
Cheat, The (French)	Discina	Simone Signoret, Bernard Blier	82	Drama
Children on Trial (Brit.)	Film Renters	British Courts and Schools	61	Docu't'ry
Christina (German)	Central	Petra Peters, Wolfgang Lukschy	85	Drama
City of Sin	Ellis	Erich Von Stroheim, Sessue Hayakawa	77	Melodrama
Clear Seas (Ital.)	Casolaro	Silvana Pampanini, Enzo Staiola	89	Drama
Cocaine (Ital.)	Distinguished	Lea Padovani	80	Drama
Come On Cowboy	Toddy	Mantan Moreland, Mauryne Brent	73	Western
Condemned Men	Toddy	Neil Webster, Dorothy Dandridge	72	Mystery
Cossacks of the Kuvan (C) (Russ.)	Artkino	Marina Ladynina, Sergei Lukianov	105	Comedrama
Courtney Affair, The (Brit.)	Snader	Anna Neagle, Michael Wilding	90	Musidrama
Crooked Money	Toddy	Jenni Legon, Kenny Washington	66	Drama
Cry, the Beloved Country (Brit.)	Lopert	Canada Lee, Sidney Poitier	100	Drama
Dark Man, The (Brit.)	Fine Arts	Maxwell Reed, Natasha Parry	90	Melodrama
Daughter of the Sands (Fr.)	Discina	Denise Cardi	75	Drama
Days of Our Years (French)	Souvaine	Pierre Fresnay, Romney Brent	100	Docu't'ry
Dead of Night (Brit.)	Allied	Mervyn Johns, Roland Culver	76	Drama
Dead Woman's Kiss (Ital.)	Casolaro	Gianni Maria Canale, Paul Muller	90	Drama
Desert Gold (R)	Favorite	Robert Cummings, Buster Crabbe	60½	Western
Desert Victory (Brit.) (R)	Film Renters	British Eighth Army	60	Docu't'ry
Devil in the Flesh (French)	A.F.E.	Micheline Prelle, Gerard Philipe	110	Drama
Diamond City (Brit.)	Zenith	David Farrar, Honore Blackman	75	Drama
Dishonored (Ital.)	Casolaro	Elli Parno, Antonio Villar	97	Drama
Distant Journey (Czech)	Artkino	Blanka Waleska, Otomar Krejca	95	Drama
Dolwyn (Brit.)	Lopert	E. Evans, E. Williams	95	Drama
Dream Ballerina (French)	A.F.E.	Violet Verdy, Gabrielle Dorziat	87	Ballet
Eagle, The (R)	Hoffberg	Rudolph Valentino, Vilma Banky	75	Drama
Eagle With Two Heads (French)	Meadow	Jean Marais, Edwige Feuillere	91	Drama
East Side Kids (R)	Savoy	Hally Chester, Harris Berger	62	Comedy
Emperor's Nightingale, The (C) (Czech)	Rembrandt	Puppets	70	Fantasy
Face to the Wind (French)	Souvaine	Jackie Gencel, Pierre Larquey	85	Comedrama
Facts of Love (Brit.)	Oxford	Gordon Harker, Betty Balfour	81	Comedy
Fame Is the Spur (Brit.)	Oxford	Michael Redgrave, Rosamond John	98	Drama
Fight Never Ends, The	Toddy	Joe Louis, Mills Bros.	63	Drama
Fight That Ghost	Toddy	Pigmeat Markham, Rastus Murray	54	Comedy
Film Without a Name (German)	Oxford	Willy Fritsch, Hildegard Neff	80	Drama

(Continued at top of page above)

MISCELLANEOUS *(continued)*

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Man in the Dinghy (Brit.)	Snader	Michael Wilding, Constance Cummings	71	Comedy
Manon (French)	Discina	Cecile Aubry, Michel Auclair	91	Drama
Mantan Runs for Mayor	Toddy	Mantan Moreland, F. E. Miller	58	Comedy
Ma Pomme (French)	Discina	Maurice Chevalier, Sophie Desmarets	90	Musical
Marie du Port (French)	Bellon-Ffoulke	Jean Gabin, Nicole Courcel	90	Drama
Marie Louise (French)	Burstyn	Josiane	93	Drama
Marriage of Figaro (German)	Central	Erna Berger, A. Hauff	106	Opera
Marry Me (Brit.)	Ellis	Derek Bond, Zena Marshall	83	Comedrama
Massacre Hill (Brit.)	I.R.O.	Chips Rafferty, Jane Barrett	72	Drama
Matre Apres Dieu (French)	Excelsior	Pierre Brasseur	90	Drama
Medium, The	Lopert	Marie Powers, Anna Maria Alberghetti	87	Musidrama
Mikado, The (C)	Allied	Kenny Baker, John Barclay	89	Musical
Mill on the Floss (Brit.)	English	James Mason, Geraldine Fitzgerald	70	Drama
Mill on the Po (Ital.)	Lux	Carla Del Poggio, Jacques Sernas	92	Drama
Miquette (French)	Discina	Daniele Delorme, Louis Jouvet	83	Comedy
Miners of the Don (C) (Russ.)	Artkino	Boris Chirkov		Drama
Miracle in Milan (Ital.)	Burstyn	Francesco Golisano	105	Comedy
Mister Lord Says No (Brit.)	Souvaine	Stanley Holloway, Kathleen Harrison	86	Comedy
Mr. Washington	Toddy	Mantan Moreland, F. E. Miller	66	Comedy
Mr. Wise Guy (R)	Savoy	Leo Gorcey, Bobby Jordan	70	Comedy
Moonlight Madness (Brit.)	Ellis	James Mason	78	Drama
Murder Rap	Toddy	Monte Hawley, Harlem Tuff Kids	75	Drama
Murderer Lives at 21, The (French)	Discina	Suzy Delair, Pierre Fresnay	83	Drama
Mussorgsky (Russ.) (C)	Artkino	Alexander Borisov, Nikolai Cherkassov	116	Musidrama
My Hands Are Clay (Brit.)	Hoffberg	Richard Aherne, B. Leahy	61	Drama
Mysterious Rider, The (R)	Favorite	Russell Hayden, Sidney Toler	72	Western
Native Son (Argentina)	Classic	Jean Wallace, Richard Wright	95	Melodrama
'Neath Brooklyn Bridge (R)	Savoy	Leo Gorcey, Bobby Jordan	62	Comedy
Next of Kin (R) (Brit.)	Film Renters	Nova Pilbean, Basil Sydney	90	Docu't'ry
Night Club Girl	Toddy	Betty Treadville, Brown Family	82	Drama
No Orchids for Miss Blandish (Brit.)	Schlaifer	Jack LaRue, Hugh McDermott	87	Drama
Notorious Gentleman (Brit.)	Allied	Rex Harrison, Lilli Palmer	108	Drama
Odd Man Out (Brit.)	Allied	James Mason, Robert Newton	115	Drama
Oh! Amelia (French)	Lux	Danielle Darrieux, Jean Desailly	86	Comedy
On Approval (Brit.)	Film Renters	Beatrice Lillie, Clive Brooks	80	Comedy
Open City (Ital.)	Burstyn	Anna Magnani, Aldo Fabrizi	103	Drama
Orpheus (French)	Discina	Maria Casares, Jean Marais	94	Fantasy
Our Daily Bread (German)	Central	Paul Bildt	102	Drama
Outcast of the Islands (Brit.)	Lopert	Trevor Howard, Ralph Richardson	102	Adventure
Outcry (Ital.)	Crest	Lea Padovani, Vittorio Duse	93	Drama
Paisan (Ital.)	Burstyn	Maria Michi, Gar Moore	115	Drama
Paper Gallows (Brit.)	Schlaifer	Dermot Walsh, Rona Anderson	68	Melodrama
Paris 1900 (French)	Mayer-Kingsley	Monty Wolley	76	Docu't'ry
Path of Hope (Ital.)	Lux	Raf Vallone, Elena Varzi	104	Drama
Pinafore, H. M. S.	Hoffberg	California Light Opera Co.	70	Musical
Poison Pen (Brit.)	Burstyn	Ann Todd, Henry Newton	75	Drama
Prejudice	M.P. Sales	David Bruce	57	Drama
Prince of Peace, The	Hallmark	Ginger Prince, Darlene Bridges	111	Religious
Prison Bait	Toddy	Louise Beavers, Harlem Tuff Kids	78	Drama
Professor Creeps	Toddy	Mantan Moreland, F. E. Miller	68	Comedy
Pygmalion (Brit.)	Ellis	Leslie Howard, Wendy Hiller	87	Comedy
Quiet One, The (Ital.)	Burstyn	Donald Thompson	67	Drama
Racket Doctor	Toddy	Ralph Cooper, Monte Hawley	72	Drama
Raider, The (Brit.)	Film Renters	Royal & Allied Merchant Navy	70	Docu't'ry
Rancho Grande (Mex.) (C)	Azteca	Jorge Negrete, Eduardo Noriega	90	Drama
Razzia (German)	Central	Elli Burgmer, F. von Petersen	94	Drama
Reluctant Widow, The (Brit.)	Fine Arts	Jean Kent, Guy Rolfe	86	Comedrama
Rendezvous With Tomorrow (French)	Souvaine	Daniel Gelin, Brigette Auber	102	Drama
Resistance (French)	Meadow	Pierre Renoir, Yvonne Gaudeau	93	Drama
Royal Affair, A (French)	Discina	Maurice Chevalier, Sophie Desmarets	86	Musical
Scarred (Ital.)	Casolaro	Anna Magnani, Antonio Centa	90	Drama
School for Husbands (Brit.)	Hoffberg	Rex Harrison, Sarah Churchill	72	Melodrama
School for Sinners (Brit.)	Hoffberg	Sidney Blackmer, Vera Teasdale	65	Drama

(Continued on following page, column 1)

MISCELLANEOUS *(continued)*

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Secret Flight (Brit.)	Snader	Ralph Richardson	62	Drama
Seven Days to Noon (Brit.)	Distinguished	Barry Jones, Olive Sloane	93	Drama
Seven Journeys (German)	Bell	Bettina Moissi	84	Drama
Seventh Veil, The (Brit.)	Allied	James Mason, Ann Todd	93	Drama
She's Too Mean for Me	Toddy	Mantan Moreland, Flourney E. Miller	68	Comedy
Showtime (Brit.)	English	Ann Todd, Richard Greene	90	Musical
Simple Case of Money, A (French)	Discina	Gaby Morlay	90	Comedy
Sin of Esther Waters (Brit.)	I.R.O.	Kathleen Ryan, Dirk Bogarde	65	Drama
Small Back Room (Brit.)	Snader	David Farrar, Robert Morley	90	Drama
Smart Alecks (R)	Savoy	Leo Gorcey, Bobby Jordan	64	Comedy
Somewhere In Berlin (German)	Central	Harry Hindemith, Hedda Sarnow	77	Drama
Song of Dolores, The (Spanish)	Lux	Imperio Argentina	86	Musi-Drama
Springtime (Brit.)	Four Continents	Carol Raye, Peter Graves	77	Musical
Stairway to Heaven (Brit.) (C)	Allied	David Niven, Roger Livesey	103	Drama
Stars Look Down (Brit.)	Ellis	Michael Redgrave, Margaret Lockwood	104	Drama
Storm Within, The (French)	Discina	Josette Day, Jean Marais	84	Drama
Story of Tosca (Ital.)	Scalera	Michel Simon, Ferruccio Tagliavini	105	Musidrama
Sylvie and the Phantom (French)	Discina	Odette Joyeux, Francois Perier	93	Drama
Tabu	M. P. Sales	Native Cast	83	Docu't'ry
Tales of Hoffmann (C) (Brit.)	Lopert	Moira Shearer, Robert Helpmann	138	Op-ballet
Taming of Dorothy, The (Brit.)	Schlaifer	Jean Kent, Robert Beatty	68	Comedy
Target for Tonight (R)	Film Renters	U. S. Air Force	73	Docu't'ry
Tenderfoot Goes West, A (R)	Hoffberg	Jack LaRue, Russell Gleason	65	Western
That Gang of Mine (R)	Savoy	Leo Gorcey, Bobby Jordan	62	Comedy
Third Time Lucky (Brit.)	I.R.O.	Glynis Johns, Dermot Walsh	87	Drama
This Happy Breed (C) (Brit.)	Allied	Celia Johnson, Robert Newton	110	Drama
This Night Is Ours (German)	Bell	Hildegarde Neff	80	Drama

MISCELLANEOUS *(continued)*

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
This Was a Woman	Ellis	Sonia Dresdel, Barbara White	99	Drama
Thunder Rock (Brit.)	Ellis	Michael Redgrave, James Mason	91	Melodrama
Thursday's Child (Brit.)	English	Sally Ann Howes, Stewart Granger	86	Drama
To the Last Man (R)	Favorite	Randolph Scott, Gail Patrick	76	Western
Tombolo (Ital.)	Casolaro	Aldo Fabrizi, Adriana Benetti	96	Drama
Tony Draws a Horse (Brit.)	Fine Arts	Cecil Parker, Anne Crawford	90	Comedy
Torment (Swed.)	Oxford	Alf Kellin, Mai Zetterling	88	Drama
Train of Events (Brit.)	Fine Arts	Valerie Hobson, John Clement	80	Drama
Two Madonnas, The (Ital.)	Casolaro	Eva Nova, Ermanno Randi	89	Musidrama
Under the Olive Tree (Ital.)	Lux	Raf Vallone, Lucia Bose	107	Drama
Under the Paris Sky (French)	Discina	Brigitte Ober	100	Drama
Up Jumped the Devil	Toddy	Shelton Brooks, Mantan Moreland	59	Comedy
Wagon Wheels (R)	Favorite	Randolph Scott, Gail Patrick	62	Western
Warning to Wantons (Brit.)	I.R.O.	Anne Vernon, Harold Warrender	105	Drama
Waterfront Women (Brit.)	Bell	Robert Newton, Kathleen Harrison	75	Drama
Ways of Love (Fr. & Ital.)	Burstyn	Anna Magnani, Vincent Scotto	116	Dr. & Com.
What a Guy	Toddy	Ruby Dee, Anna Lucasta Players	55	Comedy
Where Is Zaza? (Ital.)	Casolaro	Nino Taranto, Isa Barzizza	94	Musidrama
White Hell of Pitz-Palu (Swiss)	Lux	Hans Albers, Liselotte Palmer	98	Drama
White Line, The (Ital.)	Lux	Raf Vallone, Vina Lollobrigida	107	Drama
Wicked Lady, The (Brit.)	Allied	James Mason, Margaret Lockwood	98	Drama
Woman to Woman (Brit.)	Four Continents	Douglas Montgomery, Joyce Howard	90	Drama
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	83	Comedrama
Wooden Horse (Brit.)	Snader	Leo Genn, Anthony Steel	88	Drama
Young Scarface (Brit.)	M.K.D.	Richard Attenborough, H. Baddeley	89	Melodrama
You Will Remember (Brit.)	English	Robert Morley, Emlyn Williams	80	Musicomedy

20

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

COLUMBIA

ALL-STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
3413	He Flew the Shrew (17)	1-11-51	915
3414	Wedding Yells (16)	2-8-51	....
3424	Wine, Women and Song! (15)	2-22-51	1170
4115	Blonde Atom Bomb (17)	3-8-51	1163
3425	The Awful Sleuth (16)	4-19-51	....
3416	Fun on the Run (16)	5-10-51	1058
3426	Woo Woo Blues (16)	7-14-51	1154
4411	Pleasure Treasure (16)	9-6-51	....
4412	She Took A Powder	10-11-51	1171
4421	Trouble in Laws (16)	10-11-51	....
4422	The Champ Steps Out	11-15-51	....
4423	'Fraidy Cat (16)	12-13-51	....
4413	A Fool and His Money	1-10-52	....

CANDID MICROPHONE

Prod. No.	Title	Rel. Date	P.D. Page
4553	Candid Microphone No. 3 (10½)	2-15-51	1133
3554	Candid Microphone No. 4 (11)	4-12-51	1163
3555	Candid Microphone No. 5 (10½)	6-14-51	....
4551	Candid Microphone No. 1 (10)	1-4-51	....
4552	Candid Microphone No. 2 (11)	12-6-51	....

CAVALCADE OF BROADWAY

Prod. No.	Title	Rel. Date	P.D. Page
3653	Havana-Madrid (10)	4-12-51	1134
3654	New York After Midnight (11)	6-28-51	....
4651	The Gay Nineties (10)	11-29-51	1155

COLOR FAVORITES

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
3605	Midnight Frolics (7½)	1-11-51	915
3606	Carpenters, The (8)	2-8-51	915
3607	Poor Little Butterfly (8)	3-15-51	991
3608	Jitterbug Knights (7½)	4-15-51	1111
3609	Birds in Love (8)	5-17-51	1058
3610	Air Hostess (8)	6-21-51	1058
3611	Egg Hunt (8)	7-26-51	1127
3612	Merry Manikins (8)	8-23-51	....
4601	Horse on The Merry-Go-Round (7)	9-13-51	....
4602	Shoemaker and the Elves (8)	10-18-51	1154
4603	Lucky Pigs (7)	11-8-51	....
4604	Holiday Land (7)	12-13-51	....
4605	Snowtime (7)	1-17-52	....

COMEDY FAVORITES

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
3434	Champ's a Chump, The (19)	2-15-51	1134
3435	General Nuisance (18)	4-12-51	1186
3436	Phony Cronies (16½)	6-14-51	....
4431	She's Oil Mine (17½)	9-20-51	....
4432	Midnight Blunders (17½)	12-22-51	....
4433	Olaf Laughs Last (17)	12-27-51	....

JOLLY FROLICS

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
3502	Gerald McBoing Boing (7)	1-25-51	....
3503	The Family Circus (7)	1-25-51	983
4501	Goonie and the Dragon (7)	9-27-51	....
4502	Wonder Gloves (7)	11-29-51	1195
4503	The Oompahs (7½)	1-24-52	....

MR. MAGOO

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
3703	Barefaced Flatfeet (7)	4-26-51	1126
4701	Fuddy Duddy Buddy (7)	10-18-51	1171
4702	Grizzly Golfer (7)	12-20-51	....

MUSIC TO REMEMBER

Prod. No.	Title	Rel. Date	P.D. Page
3751	The Polovetsian Dances (9½)		
3752	Nutcracker Suite (9½)		
3753	Piano Concerto in B-Flat Minor (10)		
3754	Peer Gynt Suite (9½)		
3755	1812 Overture (11)		
3756	Swan Lake Ballet (10)		

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	P.D. Page
3855	Rene's Silver Spurs Awards (9)	1-25-51	1178
3856	Jimmy McHugh's Song Party (10½)	3-22-51	1194
3857	Hollywood Memories (9)	4-19-51	1058
3858	Hollywood Awards (10)	5-17-51	1051
3859	Hollywood Pie Throwers (9½)	6-21-51	1171
3860	Great Director (9)	7-19-51	1194
4851	Hollywood At Play (10½)	9-3-51	....
4852	Hongolong in Hoppyland (10½)	9-13-51	1155
4853	Hollywood Goes Western (9)	9-13-51	....
4854	Hollywood on a Sunday Afternoon (10½)	12-20-51	....
4855	Memories of Famous Hollywood Comedians (9½)	1-24-52	....

STOOGE COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
3405	Three Arabian Nuts (16)	1-4-51	915
3406	Baby Sitters' Jitters (16)	3-2-51	....
3407	Don't Throw That Knife (16)	5-3-51	1127
3408	Scrambled Brains	7-7-51	1170
4401	Merry Mavericks (16)	9-6-51	....
4402	Booth Will Out (16)	10-4-51	1187
4403	Hula-La-La (16)	11-1-51	1195
4404	Pest Man Wins (16)	12-6-51	....
4405	A Missed Fortune (16½)	1-3-52	....

TECHNICOLOR FEATURETTE

Prod. No.	Title	Rel. Date	P.D. Page
....	Day With The F. B. I., A (19)		....

VARIETY FAVORITES

Prod. No.	Title	Rel. Date	P.D. Page
3954	Brokers Follies (11)	2-22-51	914
4951	Nero Morales & Orch. (11)	9-20-51	....
4952	Dick Stabile & Orch.	10-25-51	1178
4953	Randy Brooks & Orch. (11)	12-27-51	....

WORLD OF SPORTS

Prod. No.	Title	Rel. Date	P.D. Page
3805	Army's All American (10)	2-22-51	983
3806	Quebec Sports Holiday (10)	2-22-51	1111
3807	Mr. Tennis (9)	4-26-51	1103
3808	Future Major Leaguers (11)	5-31-51	....
3809	Sunshine Sports (10)	6-28-51	....
3810	Anglers Aweigh (10)	7-26-51	....
4801	Willie Hoppe Story (9)	9-22-51	....
4802	Flying Skis (9)	10-25-51	1187
4803	Gymnastic Experts	11-29-51	....
4804	Bicycle Thrills (10)	12-27-51	....

M-G-M

FITZPATRICK TRAVEL TALKS

Prod. No.	Title	Rel. Date	P.D. Page
T-311	Glimpses of Argentina (8)	12-1-51	....
T-312	Picturesque New Zealand (9)		....
T-313	Beautiful Brazil (8)	12-29-51	....

GOLD MEDAL REPRINT CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-263	Million Dollar Cat (7)	2-24-51	....
W-264	Shooting of Dan McGoo, The (8)	4-14-51	....
W-265	Gallopin Gals (7)	6-2-51	....
W-266	Bodyguard, The (7)	8-4-51	....
W-361	Puttin' On the Dog (7)	10-20-51	....
W-362	Mouse Trouble (7)	12-15-51	....
W-363	Mouse Comes to Dinner (7)	1-19-52	....

M-G-M TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-238	Fresh Laid Plans (9)	1-27-51	....
W-239	Cock-A-Doodle Dog (7)	2-10-51	....
W-240	Jerry and the Goldfish (7)	3-3-51	....
W-241	Daredevil Droopy (8)	3-31-51	....
W-242	Jerry's Cousin (7)	4-7-51	....
W-243	Droopy's Good Deed (7)	5-5-51	....
W-244	Sleepy-Time Tom (7)	5-26-51	....
W-245	Symphony in Slang (7)	6-6-51	....
W-246	His Mouse Friday (7)	7-7-51	....
W-331	Slicked-Up Pup (6)	9-8-51	....
W-332	Car of Tomorrow (6)	9-22-51	....
W-333	Nitwitty Kitty (7)	10-6-51	....
W-334	Inside Cackle Corners (8)	11-10-51	....
W-335	Droopy's Double Trouble (7)	11-17-51	....
W-336	Cat Napping (7)	12-8-51	....
W-337	Flying Cat (7)	1-12-52	....
W-338	Magical Maestro (7)	2-9-52	....
W-339	Duck Doctor (7)	2-16-52	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-256	Sky Skiers (8)	2-17-51	....
S-257	Fixin' Feel (8)	3-24-51	....
S-258	Camera Sleuth (10)	4-28-51	....
S-259	Bandage Bait (9)	6-16-51	....
S-260	Bargain Madness (9)	7-14-51	....
S-351	Football Thrills No. 14	9-1-51	....
S-352	That's What You Think	10-13-51	....
S-353	In Case You're Curious (10)	11-17-51	....
S-354	Reducing (10)		....

PEOPLE ON PARADE

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
P-211	Egypt Speaks (8)	1-6-51	....
P-212	Voices of Venice (8)	2-3-51	....
P-213	Springtime in the Netherlands (8)	4-21-51	....
P-214	Land of the Zuider Zee (9)	4-28-51	....
P-215	Word for the Greeks (8)	5-12-51	....
P-216	Romantic Riviera (9)	6-23-51	....
P-217	Glimpses of Morocco and Algiers (8)	8-4-51	....
P-218	Visiting Italy (8)	8-25-51	....

MONOGRAM

LITTLE RASCALS

(Reissues)

(Two-Reeler)

Prod. No.	Title	Rel. Date	P.D. Page
5161	The Follies (18)	9-2-51	....
5162	When the Wind Blows (20)	9-16-51	....
5163	A Tough Winter (21)	9-30-51	....
5164	Teacher's Pet (21)	10-14-51	....
5165	Choo-Choo (21)	10-28-51	....
5166	Bargain Day (19)	11-11-51	....
5167	Fly My Kite (22)	11-25-51	....
5168	Shiver My Timbers (22)	12-9-51	....
5169	Spanky (20)	12-23-51	....
5261	Second Childhood (19)	1-6-52	....
5262	Shrimps for a Day (20)	1-20-52	....
5263	Fish Hooky (20)	2-3-52	....
5264	Sprucin' Up (20)	2-17-52	....

(One-Reeler)

Prod. No.	Title	Rel. Date	P.D. Page
5130	Fish Tales (11)	9-2-51	....
5131	Bear Facts (11)	9-16-51	....
5132	Awful Tooth (10)	9-30-51	....
5133	Canned Fishing (11)	10-14-51	....
5134	Mail and Female (11)	11-11-51	....
5135	Hide and Shriek (11)	11-25-51	....
5136	Roamin' Holiday (11)	12-9-51	....
5137	Framing Youth (11)	12-23-51	....
5230	Pigskin Paloeka (11)	1-6-52	....
5231	Three Men in a Tub (11)	1-20-52	....
5232	Came the Brawn (11)	2-3-52	....
5233	Feed 'Em and Weep (11)	2-17-52	....

PARAMOUNT

CASPER

Prod. No.	Title	Rel. Date	P.D. Page
R-10-3	Boo Hoo Baby	3-30-51	1127
B10-4	To Boo or Not to Boo (7)	6-8-51	....
B10-5	Boo Scout	7-27-51	....
B10-6	Casper Comes to Clown	8-10-51	....
B11-1	Casper Takes a Bow Wow (7)	12-7-51	....

CHAMPION

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
Z11-1	Anvil Chorus Girl (7)	10-5-51	....
Z11-2	Spinach Packin' Popeye (7)	10-5-51	....
Z11-3	She Sick Sailors (8)	10-5-51	....
Z11-4	For Better or Nurse (7)	10-5-51	....

KARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
X11-1	Vegetable Vaudeville (7)	11-9-51	1135
X11-2	Sneeze Reel (7)	12-28-51	1186

NOVELTOONS

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
P10-4	One-Quack Mind (7)	1-12-51	1126
P10-5	Mice Paradise	3-9-51	1119
P10-6	Hold the Lion Please	4-27-51	1058
P10-7	Land of Lost Watches (9)	5-4-51	1059
P10-8	As the Crow Lies (6)	6-1-51	1134
P10-9	Slip Up Some Radskin (7)	7-6-51	....
P10-10	Party Smarty	8-3-51	....
P11-1	Cat-Choo	10-12-51	....
P11-2	Audrey the Rainmaker	10-26-51	....
P11-3	Cat Tamale (7)	11-9-51	1163
P11-4	By Leaps & Hounds (8)	12-14-51	1179
P11-5	Scout Fellow (8)	12-21-51	1179

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K10-4	Music Circus	2-2-51	915
K10-5	Kids and Pets (11)	3-23-51	967
K10-6	Littlest Expert (10)	4-13-51	....
K11-1	Way Out West in Florida (10)	10-5-51	....
K11-2	Mermaid Bay (9)	10-5-51	....
K11-3	A Ring for Roberta (9)	11-2-51	1155
K11-4	I Cover the Everglades (10)	11-9-51	1111
K11-5	Sadie Hawkins Day (10)	11-23-51	1194
K11-6	Littlest Expert on Football (10)	11-2-51	1195

POPEYE

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
E10-4	Vacation With Play (7)	1-19-51	914
E10-5	Thrill of Fair	4-28-51	915
E10-6	Alpine for You (7)	5-18-51	....
E10-7	Double Cross Country Race	6-15-51	....
E10-8	Pilgrim Popeye	7-13-51	....
E11-1	Let's Stalk Spinach	10-19-51	....
E11-2	Punch and Judo (7)	11-16-51	....
E11-3	Popeye's Pappy (7)	1-25-52	....

SCREEN SONGS

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
X10-3	Tweet Music	2-9-51	1111
X10-4	Drippy Mississippi	4-13-51	915
X10-5	Miners Forty Niners (7)	5-18-51	....
X10-6	Sing Again of Michigan (7)	6-29-51	....

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R10-7	Isle of Sport	2-16-51	1051
R10-8	Big Little Leaguers	5-16-51	871
R10-9	Jumping Off Piano (10)	5-11-51	....
R10-10	Close Decision (10)	5-25-51	....
R10-11	City of Ball Tossers (10)	6-22-51	....
R10-12	Follow the Game Trails	7-20-51	....
R11-1	Allen's Animal Kingdom	10-5-51	....
R11-2	Ridin' the Rails (10)	11-2-51	1154
R11-3	Fresh Water Champs (10)	11-16-51	1195
R11-4	Water Jockey Hi-Jinks (10)	12-7-51	1195
R11-5	Ski-Lark in the Rockies (10)	12-7-51	1187
R11-6	Dog—Conceitest Dog (10)	1-18-52	....

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T10-2	The Cinematographer (10)	1-18-51	....

TOPPER

Prod. No.	Title	Rel. Date	P.D. Page
M11-1	Barnyard Babies (10)	11-2-51	1135
M11-2	Everything's Dusky (10)	1-18-52	....
M11-3	My Favorite Presidents	2-9-52	....
M11-4	Greatest Inventions	2-22-52	....
M11-5	Cowboys	3-7-52	....

REPUBLIC

THIS WORLD OF OURS

(Truesler)

Prod. No.	Title	Rel. Date	P.D. Page
5071	London (9)	1-15-51	....
5072	Portugal (9)	2-15-51	....
5073	Spain (9)	5-15-51	....
5074	England (9)	4-15-51	....
5075	Hawaii (9)	5-15-51	....
5076	Greece (9)	6-15-51	....
5085	Belgium (9)	7-15-51	....
5086	Switzerland (9)	9-1-51	....
5087	Italy (9)	11-1-51	....
5088	Egypt (9)	12-15-51	....

SPECIAL

(All 12 Chapters)

Prod. No.	Title	Rel. Date	P.D. Page
5082	Flying Disc Man from Mars	3-17-51	....
5083	Perils of the Darkest Jungle	6-9-51	....
5084	Don Daredevil Rides Again	9-1-51	....
5181	Government Agents vs. Phantom Legion		....
5183	Pirates' Harbor (R)	9-26-51	....

RKO

COMEDY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
13,403	Newlywed's Boarder, The (15)	1-19-51	1127
13,404	Timberg Troubadours (18)	3-16-51	914

Prod. No	Title	Rel. Date	P.D. Page
13,405	Newlyweds' Easy Payments (18)	5-11-51	....
13,406	Rogues to Riches (15)	7-6-51	....
23,401	Hollywood Honeymoon (16)	9-28-51	1170
23,402	Fast and Foolish (15)	11-23-51	1171

EDGAR KENNEDY SERIES

(Reissues)

Prod. No	Title	Rel. Date	P.D. Page
23,501	Mad About Moonshine (19)	9-7-51	1170
23,502	It Happened All Night (19)	9-28-51	1187
23,503	An Apple In His Eye (14)	10-26-51	....
23,504	Slightly At Sea (16)	11-16-51	....

LEON ERROL COMEDIES

Prod. No	Title	Rel. Date	P.D. Page
13,703	Chinatown Chump (16)	1-26-51	1051
13,704	Punchy Pancho (16)	3-30-51	1155
13,705	One Wild Night (17)	5-25-51	....
23,701	Lord Epping Returns (19)	9-21-51	....
23,702	Too Many Wives (16)	12-21-51	....

PAL SERIES

Prod. No	Title	Rel. Date	P.D. Page
13,202	Pal's Gallant Journey (22)	2-16-51	1134

REISSUED MUSICALS

Prod. No	Title	Rel. Date	P.D. Page
23,201	Tex Benecke (16)	10-5-51	....
23,202	Let's Make Rhythm (20)	11-9-51	....

RKO PATHE SPECIAL

Prod. No	Title	Rel. Date	P.D. Page
23,101	Here Comes the Band (17)	9-14-51	1059
23,102	Last of the Wild West (17)	10-12-51	1171
23,103	Railroad Special Agent (15)	11-9-51	1171
23,104	Lady Marines (16)	12-7-51	1194
23,901	Football Headliners of 1951	12-14-51	....

SCREENLINERS

Prod. No	Title	Rel. Date	P.D. Page
14,206	Movie Oldies (9)	1-26-51	1155
14,207	Lifeguard (8)	2-23-51	818
4,208	Flying Padre (9)	3-23-51	931
14,209	Your Fate is in Your Hands (8)	4-20-51	1135
14-211	Card Sharp (9)	6-15-51	1056
14,212	Cleopatra's Playground (9)	7-13-51	1154
14,213	Antique Antics (8)	8-10-51	....
24,201	Recording Session (9)	9-7-51	1179
24,202	Icebreaker (9)	10-5-51	1187
24,203	America's Singing Boys (10)	11-2-51	....
24,204	Riders of the Andes (8)	11-30-51	....
24,205	Man With A Record (9)	12-28-51	....

SPORTSCOPES

Prod. No	Title	Rel. Date	P.D. Page
14,305	Canadian Snow Fun (8)	1-12-51	1170
14,306	Big House Rodeo (8)	2-9-51	1163
14,307	The Big Shoot (8)	3-19-51	819
14,308	Stammin' Sammy Sousa (9)	4-6-51	1111
14,309	First Lady of the Turf (8)	5-4-51	1119
14,310	Ted Williams (8)	6-1-51	1059
14,311	Lake Texoma (8)	6-29-51	....
14,312	Rainbow Chasers (8)	7-27-51	....
14,313	Bridal Belles (8)	8-24-51	....
24,301	Channel Swimmer (8)	9-21-51	1195
24,302	Touchdown Town (8)	10-9-51	1179
24,303	Backyard Hockey (9)	11-16-51	....
24,304	Feathered Bullets (8)	12-14-51	....

THIS IS AMERICA

Prod. No	Title	Rel. Date	P.D. Page
13,105	Airlines to Anywhere (16)	1-5-51	1111
13,106	Lone Star Roundup (15)	2-2-51	794
13,107	Cruise Ship (16)	3-2-51	795
13,108	Day of the Fight (16)	3-30-51	....
13,109	The MacArthur Story (16)	4-27-51	819
13,110	They Fly With the Fleet (16)	6-22-51	983
13,111	Ambulance Doctor (16)	7-20-51	1059
13,112	Prison With a Future (14)	8-17-51	1058

TRU-LIFE ADVENTURES

(Color)

Prod. No	Title	Rel. Date	P.D. Page
03,602	Beaver Valley (32)	Not Set	398
03,603	Eskimo Family (27)	Not Set	....
23,301	Nature's Half Acre (35)	8-1-51	923

TWO REEL SPECIALS

Prod. No	Title	Rel. Date	P.D. Page
13,801	Basketball Headlines of 1951 (16)	4-13-51	914

WALT DISNEY CARTOONS

(Color)

Prod. No	Title	Rel. Date	P.D. Page
14,107	Lion Down (7)	1-5-51	....
14,108	Chicken in the Rough (7)	1-19-51	1134
14,109	Cold Storage (7)	2-9-51	1058
14,703	Merbabies (9)	2-23-51	1163
14,110	Dude Duck (7)	3-2-51	827
14,111	Home Made Home (7)	3-23-51	....
14,112	Corn Chips (7)	4-6-51	915
14,704	Practical Pig (8)	4-20-51	913
14,113	Cold War (7)	4-27-51	1126
14,115	Test Pilot Donald (7)	6-8-51	1059
14,116	Tomorrow We Diet (7)	6-29-51	....
14,117	Lucky Number (7)	7-20-51	....
14,706	The Old Mill (9)	8-24-51	....
14,118	R'Coon Dawg (7)	8-10-51	....
24,101	Get Rich Quick (6)	8-31-51	1187
24,102	Cold Turkey (7)	9-21-51	1195
24,103	Fathers Are People (9)	10-12-51	....
24,104	Out of Scale (7)	11-2-51	1178
24,105	No Smoking (6)	11-23-51	....
24,106	Bee on Guard (7)	12-14-51	....
24,107	Father's Lion (7)	1-4-52	....

20TH CENTURY-FOX

MARCH OF TIME

Prod. No	Title	Rel. Date	P.D. Page
....	Strategy for Victory (18)	2-2-51	723
....	Flight Plan for Freedom (18)	3-16-51	767
....	The Nation's Mental Health (19)	4-27-51	871
V-17-4	Moroccan Outpost (17)	6-8-51	982
V-17-5	Crisis in Iran (19)	7-20-51	967
V-17-6	Formosa (17)	8-17-51	1007

SPECIALTIES

Prod. No	Title	Rel. Date	P.D. Page
7101	Why Korea? (30)	1-51	....

SPORTS REVIEW

Prod. No	Title	Rel. Date	P.D. Page
3103	Mister Basketball (9)	8-51	....
3104	Football Winning Ways (9)	8-51	1134
3105	Accent on Balance (9)	10-51	1187
3106	Surf Riding	12-51	....

TERRYTOONS

(Color)

Prod. No	Title	Rel. Date	P.D. Page
5103	Little Roquefort in Three (7)	2-51	1103
5104	Woodman Spare That Tree (7)	2-51	1058
5128	Bird Tower, The (7) (Reissue)	2-51	....
5105	Half Pint in Stage Struck (7)	3-51	1058
5106	Mighty Mouse in Sunny Italy (7)	3-51	....
5107	Gandy Goose in Songs of Erin (7)	3-51	1135
5108	Talking Magpies in Bulldozing, The (7)	4-51	1051
5109	Gandy Goose in Spring Fever (7)	4-51	1059
5129	Shipyard Symphony (7) (reissue)	4-51	....
5110	Mighty Mouse in Goons from the Moon (7)	5-51	....
5111	Little Roquefort in Musical Madness (7)	5-51	....
5130	Temperamental Lion (7) (reissue)	5-51	....
5112	Half Pint in the Elephant Mouse (7)	6-51	....
5113	Heckle and Jeckle the Talking Magpies in the Rainmakers (7)	6-51	....
5114	Mighty Mouse in Injun Trouble (7)	6-51	....
5115	Little Roquefort in Seasick Sailors (7)	7-51	....
5116	Terry Bears in Tall Timber Tale (7)	7-51	....
5117	Aesops Fables in Golden Egg Goosie (7)	8-51	....
5118	Mighty Mouse in a Swiss Miss (7)	8-51	....
7180	The Giant (31½) (Special)	8-51	1127
5119	Heckle and Jeckle the Talking Magpies in Steeple Jacks (7)	9-51	....
5120	Terry Bears in Little Problems (7)	9-51	....
5121	Little Roquefort in Pastry Panic (7)	10-51	1155
5122	Helpful Gem, The (7)	10-51	1170
5123	Heckle and Jeckle the Talking Magpies in 'Sno Fun (7)	11-51	1135
5124	Mighty Mouse in a Cat's Tale (7)	11-51	1170
5125	Beaver Trouble (7)	12-51	1163
5126	Little Roquefort in the Haunted Cat (7)	12-51	1154
5201	Papa's Little Helpers (7)	1-52	1179
5202	Movie Madness (7)	1-52	1187
5227	Harvest Time (R) (7)	1-52	....
5203	Mechanical Bird (7)	2-52	1194
5204	Seaside Adventure (7)	2-52	1195
5228	Plane Goofy (R) (7)	2-52	....
5205	City Slicker (7)	3-52	1179
5206	Prehistoric Perils (7)	3-52	1195
5207	Papa's Day of Rest (7)	3-52	....
5208	Flat Foot Fledging (7)	4-52	....
5209	Time Gallops On (7)	4-52	....
5229	First Robin (R) (7)	4-52	....

UNIVERSAL-INTERNAT'L

CARTOON MELODIES

Prod. No	Title	Rel. Date	P.D. Page
6382	Peggy, Peg & Polly	1-22-51	845
6383	Lower the Boom (10)	2-19-51	846
6384	Bubbles of Song (10)	5-7-51	1103
6385	Readin', Ritin' & 'Rithmetic (10)	3-26-51	1127
Hilly	Billy (10)	6-25-51	1135
6387	MacDonald's Farm	7-30-51	....
6388	Down The River (10)	9-10-51	....
7381	Reuben, Reuben (10)	11-12-51	1155
7382	Uncle Sam's Songs (10)	12-31-51	1187

EARTH AND ITS PEOPLE

(2-Reeler)

Prod. No	Title	Rel. Date	P.D. Page
7363	An Island Nation (21)	12-24-51	....
7364	Desert Nomads (22)	1-21-52	....
7365	Eskimo Sea Hunters	2-18-52	....

LANTZ TECH. CARTUNES

(Reissues)

Prod. No	Title	Rel. Date	P.D. Page
6324	Dippy Diplomat (7)	1-15-51	819
6325	Adventures of Tom Thumb (7)	2-12-51	827
6326	Wendy Dines Out (7)	3-19-51	1134
6327	Andy Panda Goes Fishing (7)	4-23-51	1163
6328	Springtime Serenade (7)	5-14-51	1058
6329	Jungle Jive (7)	6-18-51	1059
6330	Who's Cookin' Who (7)	7-16-51	1111
6331	Pied Piper of Basin Street (7)	8-20-51	....
6332	100 Pygmies and Andy Panda (7)	9-17-51	....
6333	Fox and the Rabbit, The (7)	10-15-51	....
7321	Loose Nut (7)	10-29-51	....
7322	Abou Ben Boogie (7)	11-19-51	....
7323	Painter and the Pointer (7)	12-10-51	1194
7324	Bathing Buddies	1-17-52	....
7325	Sliphorn King of Polaroo	2-4-52	....
7326	Crow Crazy	3-3-52	....
7327	Reckless Driver	3-31-52	....

NAME-BAND MUSICALS

Prod. No	Title	Rel. Date	P.D. Page
6304	Frankie Carle & His Orchestra (15)	1-31-51	....
6305	Ray Anthony & His Orchestra (15)	2-28-51	....
6306	Tex Williams' Western Varieties (15)	3-28-51	1127
6307	Frank De Vol and Orchestra (15)	5-2-51	1059
6308	Eddie Peabody and Sammy Burke's Orch. (16)	5-23-51	1119
6309	Sportsmen and Ziggy Elman's Orch. (15)	6-13-51	....
6310	Teresa Brewer and Firehouse Five plus Two (15)	6-27-51	1058
7301	Tommy Dorsey and his Orch. (15)	11-17-51	1154
7302	Woody Herman's Varieties	12-5-51	1171
7303	Nat "King" Cole (15)	1-9-52	1187
7304	Dick Stabile & Sportsmen (15)	1-30-52	....

TWO REEL SPECIALS

Prod. No	Title	Rel. Date	P.D. Page
6202	Arnold The Benedict	8-8-51	....
7201	Danger Under the Sea	12-19-51	1170

VARIETY VIEWS

Prod. No	Title	Rel. Date	P.D. Page
6341	Battle of the Bulge (9)	1-22-51	847
6342	Brooklyn Goes to Beantown (9)	2-19-51	819
6343	Springboard to Fame (10)	3-5-51	915
6344	Hickory Holiday (9)	4-30-51	1059
6345	Finny Business (9)	5-21-51	1051
6346	Chubby Cub (8)	6-18-51	1058
6347	Romeo Land	8-6-51	....
6348	Monkey Island	9-10-51	....
7341	Italian Interlude (9)	11-5-51	1195
7342	Brooklyn Goes South (9)	1-21-52	....
7343	Sail Ho! (9)	2-25-52	1179
7344	Rhythm on the Reef (9)	4-14-52	1179

WOODY WOODPECKER TECH. CARTOONS

(Color)

Prod. No	Title	Rel. Date	P.D. Page
6351	Puny Express (7)	1-22-51	915
6352	Sleep Happy (7)	3-26-51	851
6353	Wicket Wacky (7)	5-28-51	1111
6354	Sling Shot 8¾ (7)	7-23-51	....
6355	Redwood Sap (7)	10-1-51	....
6356	Polka (7)	10-29-51	....
7351	Destination Meatball (7)	12-24-51	....
7352	Born to Peck	2-25-52	....

WARNER BROS.

BLUE RIBBON HIT PARADE

(Color)

Prod. No	Title	Rel. Date	P.D. Page
7305	Duck Soup to Nuts (7)	1-6-51	819
7306	Flowers for Madame (7)	2-3-51	931
7307	Life With Feathers (7)	3-3-51	914
7308	Pack Up Your Troubles (7)	3-24-51	931
7309	Odor-Able Kitty (7)	4-21-51	1058
7310	Book Revue (7)	5-19-51	1059
7311	Stagefright (7)	6-23-51	1171
7712	Scout Me	7-21-51	....
7713	Stupid Cupid (7)	9-1-51	....
8301	Holiday for Shoestring	9-15-51	....
8302	Lady in Red	10-13-51	....
8303	Snifflles and the Bookworm (7)		1155
8304	Goldilocks and the Jivin' Bears (7)		1187

"BUGS BUNNY" SPECIALS

Prod. No	Title	Rel. Date	P.D. Page
7720	Hare We Go (7)	1-6-51	847
7721	Rabbit Every Monday (7)	2-10-51	1155
7722	Bunny Hugged (7)	5-10-51	879
7723	Fair-Haired Hare (7)	4-14-51	1127
7724	Rabbit Fire (7)	5-9-51	1194
7725	French Rarebit (7)	6-30-51	....
7726	His Hare Raising Tale	8-11-51	....
8723	Ballot Box Bunny	10-6-51	....
8724	Big Top Bunny (7)		....

FEATURETTES

"CLASSICS OF THE SCREEN"

Prod. No	Title	Rel. Date	P.D. Page
7103	Ace of Clubs (20)	1-27-51	....
7104	Roaring Guns (20)	3-31-51	1103
7105	Hunting the Hard Way (20)	5-26-51	1058
7106	Law of the Badlands	7-7-51	....
8101	Knife Thrower, The	9-29-51	....
8102	A Laugh A Day (20)		1171
8103	I Won't Play (20)		1195

HIT PARADE OF THE GAY NINETIES

Prod. No	Title	Rel. Date	P.D. Page
7804	Childhood Days (10)	2-10-51	1163
7805	In Old New York (10)	4-28-51	1111
7806	Musical Memories (10)	6-30-51	....

JOE McDOAKES COMEDY

Prod. No	Title	Rel. Date	P.D. Page
7403	So You Want to Be a Handyman (10)	1-19-51	795
7404	So You Want to be a Cowboy (10)	4-14-51	1059
7405	So You Want to be a Paper Hanger (10)	6-2-51	1134
7406	So You Want to Buy a Used Car	7-28-51	....
8401	So You Want to be a Bachelor	9-22-51	....
8402	So You Want to Be a Plumber (10)		1171

MELODY MASTER BAND

Prod. No	Title	Rel. Date	P.D. Page
8801	U. S. Army Band	10-13-51	....
8802	Jan Garber & Orch. (10)		....

MERRIE MELODIES AND LOONEY TUNES

(Color)

Prod. No	Title	Rel. Date	P.D. Page
7706	Fox in a Fix, A (7)	1-20-51	....
7707	Canned Feud (7)	2-3-51	923
7708	Putty Tat Trouble (7)	2-24-51	915
7709	Corn Plastered (7)	3-3-51	931
7710	Scent-imental Romeo (7)	3-24-51	1179
7711	A Bone for a Bone (7)	4-7-51	1154
7712	A Hound for Trouble (7)	4-28-51	....
7713	Early to Bet (7)	5-5-51	....
7714	Room and Bird (7)	6-2-51	1043
7715	Chow Hound (7)	6-16-51	1179
7716	Wearing of the Grin	7-28-51	....
7717	Leghorn Swaggled	7-28-51	....
7718	Cheese Chasers	8-25-51	....
8701	Lovelorn Leghorn	9-8-51	....
8702	Tweety's S.O.S.	9-22-51	....
8703	Gear for Punishment, A	10-20-51	....
8704	Sleepy Time Possum (7)		1163
8705	Drip Along Daffy (7)		1171
8706	Tweet, Tweet, Tweety (7)		....
8707	The Prize Pest (7)		....

SPECIALS

(Color)

Prod. No	Title	Rel. Date	P.D. Page
7004	My Country 'Tis of Thee (20)	2-17-51	723
7006	Stranger in the Lighthouse (20)	5-5-51	1059
7007	Sons of the Plains (19)	6-9-51	1135
7008	Enchanted Islands	8-4-51	....
8001	Winter Wonders	9-8-51	....
8002	Ride, Cowboy, Ride (20)	10-27-51	....
8003	Lincoln in the White House (20)		....

SPORTS PARADE

(Color)

Prod. No	Title	Rel. Date	P.D. Page
7504	Ski in the Sky (10)	1-13-51	819
7505	Will to Win (10)	2-24-51	1127
7506	Rocky Edge (10)	4-7-51	1059
7507	Hawaiian Sports (10)	5-12-51	1051
7507	Birds and Beasts Were There (10)	6-16-51	1111
7509	Making Mounties	7-14-51	....
7510	King of the Outdoors	8-18-51	....
8501	Art of Archery	10-6-51	....
8502	Cowboy's Holiday (10)	10-6-51	1135
8503	Every Dog Has His Day (10)		....

VITAPHONE NOVELTIES

Prod. No	Title	Rel. Date	P.D. Page
7604	Animal Antics (10)	1-20-51	847
7605	Horse-Hide Heroes (10)	3-10-51	1187
7606	Anything for Laughs (10)	4-21-51	1058
7607	World of Kids (10)	6-23-51	1170
7608	Disaster Fights	8-11-51	....
8601	To Bee or Not to Bee	9-15-51	....
8602	Lighter Than Air	10-20-51	....

SERIALS

COLUMBIA

(All 15 Chapters)

Prod. No	Title	Rel. Date	P.D. Page
3160	Roar of the Iron Horse	5-31-51	....
3180	Mysterious Island	9-13-51	1043
4120	Captain Video (6)	12-27-51	1170

INDUSTRY SHORTS

Prod. No	Title	Rel. Date	P.D. Page
....	Spanish Texas (10) Nationwide Plan	11-11-50	....
....	A Day with the F.B.I. (10)) Col.	7-27-51	981
....	A Wonderful Life (Protestant Film Comm.)		983
....	Wings to the World (Prot. Film Comm.) (30)		983

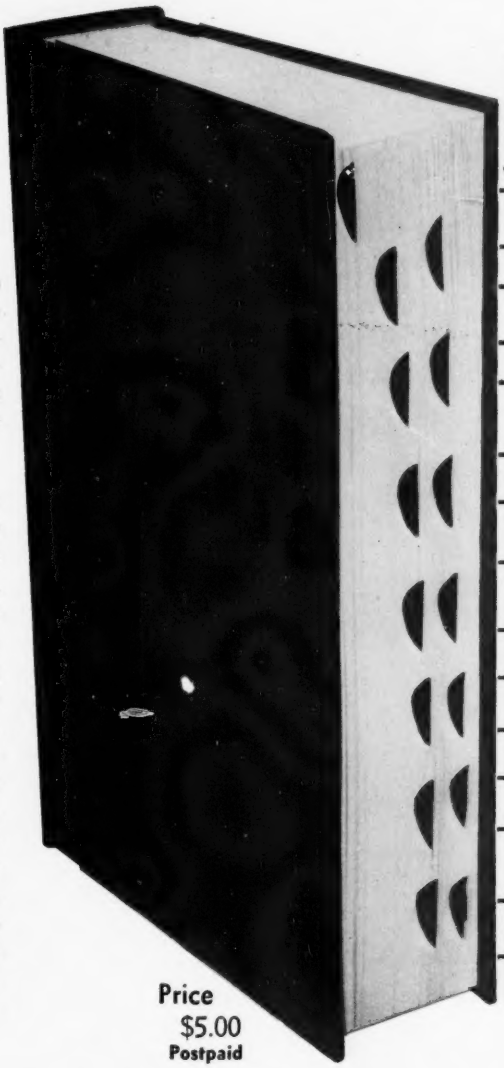
Now in Distribution . . .

The Industry's Most-Wanted Most-Often-Used Reference Book

Revised Expanded 1951-52 Edition . .

The unique ***WHO'S WHO*** section is brought up to date and completely re-edited—nearly 12,000 concise biographies of film players, producers, directors, studio writers, executives, home office executives, and many others in or associated with this industry.

PLUS an organized, *easy-to-find, up-to-date,* thorough compilation of complete facts and figures; including corporate structures, film and company records, listings of all kinds; picture stars and release dates from 1944 to now; industry economics, tax data; production code, advertising code; theatre attendance, circuits and non-circuits, drive-in-theatres; picture costs and grosses; radio and television; and a veritable mine of other reliable data . . . *gathered by the industry's most extensive and intensive trade publishing organization,* the Quigley offices in New York, Hollywood, Washington, Chicago and London with correspondents throughout the United States and Canada and the capital cities of the world . . . expertly edited by Red Kann and associate editors at headquarters.



Thumb-Indexed . . .

Who's Who
Corps.
Codes
Circuits
Gov. Case
Drive-Ins
World Market
Pictures
Great Britain
Services
Press
Equipment
Non-Theatrical
Organizations
Television and Radio

Price $5.00 Postpaid

Edited by Red Kann

There just isn't anything like it in this industry. It is the accepted "Who's Who and What's What" for the entire field. Even at several times its price, many executives would not be without the latest Almanac!

The previous edition was a sell-out! Advance orders for the 1951-52 edition have set a new record. To make sure of your copy, order NOW.

QUIGLEY PUBLICATIONS 1270 Sixth Ave., New York, N. Y.

THERE'S PLENTY OF SHOWMANSHIP IN HERALDS!

See your NSS Salesman or write your nearest NSS Exchange

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY